

Seascapes & Landscapes



by Vernon Kerr

*Seascapes
Oil*

Seascapes & Landscapes

Previously titled *Sea & Landscapes in Oil*
by Vernon Kerr

What you'll learn from this book...

- A step-by-step process for rendering seascapes and landscapes in oil, from simple sketches to elaborate scenery
- What materials you will need, and how to take advantage of premixed paints and turpentine washes
- Tips for using color effectively, with specific color combinations and a variety of palette spectrums
- Techniques for creating dramatic skies, luminous waves, and verdent landscapes
- Hints on composition, perspective, texture, and contrast

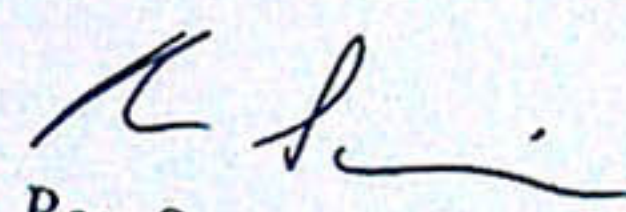
Dear Art Enthusiast,

Today may be your first time using a Walter Foster art book, or it may be the continuation of a long-term relationship with our products. Either way, this book will delight you.

Like all of our art books, this title was written with careful attention to detail. It includes detailed illustrations that will bring you a satisfying learning experience and hours of enjoyment. Walter Foster Publishing knows that artists are eager to learn, sharpen their skills and talents, and experience new artistic horizons. And while you may not be in a position to take private lessons, Walter Foster offers you the next best thing—step-by-step, do-it-yourself art instruction books that are entertaining and affordable.

Our books are authored by some of the best artists in America, and you can be sure our quality standards and color presentations are at the highest possible levels. For more than 75 years, Walter Foster has been providing instructional art books and products to millions of enthusiastic artists who enjoy the rewards of learning to draw and paint. Most of all, we hope you have fun in the process!

Best wishes,



Ross Sarracino
Publisher

About Walter Foster

Walter Foster was born in Woodland Park, Colorado, in 1891. In his younger years, he worked as a sign painter and a hog salesman. He also performed in a singing and drawing vaudeville act. Walter invented the first postage stamp vending machine and drew political caricatures for several large newspapers. He's well known as an accomplished artist, art instructor, and art collector.

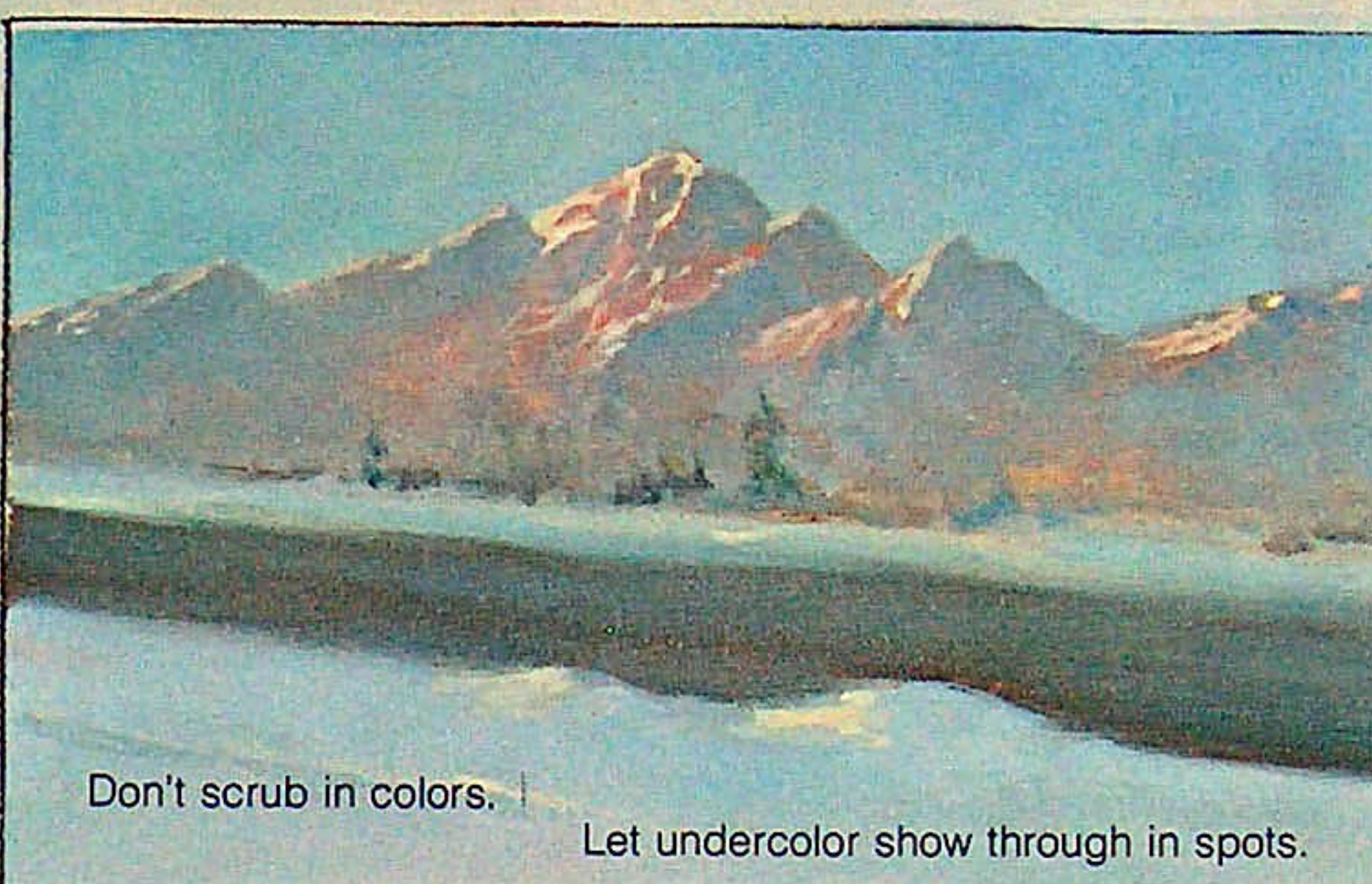
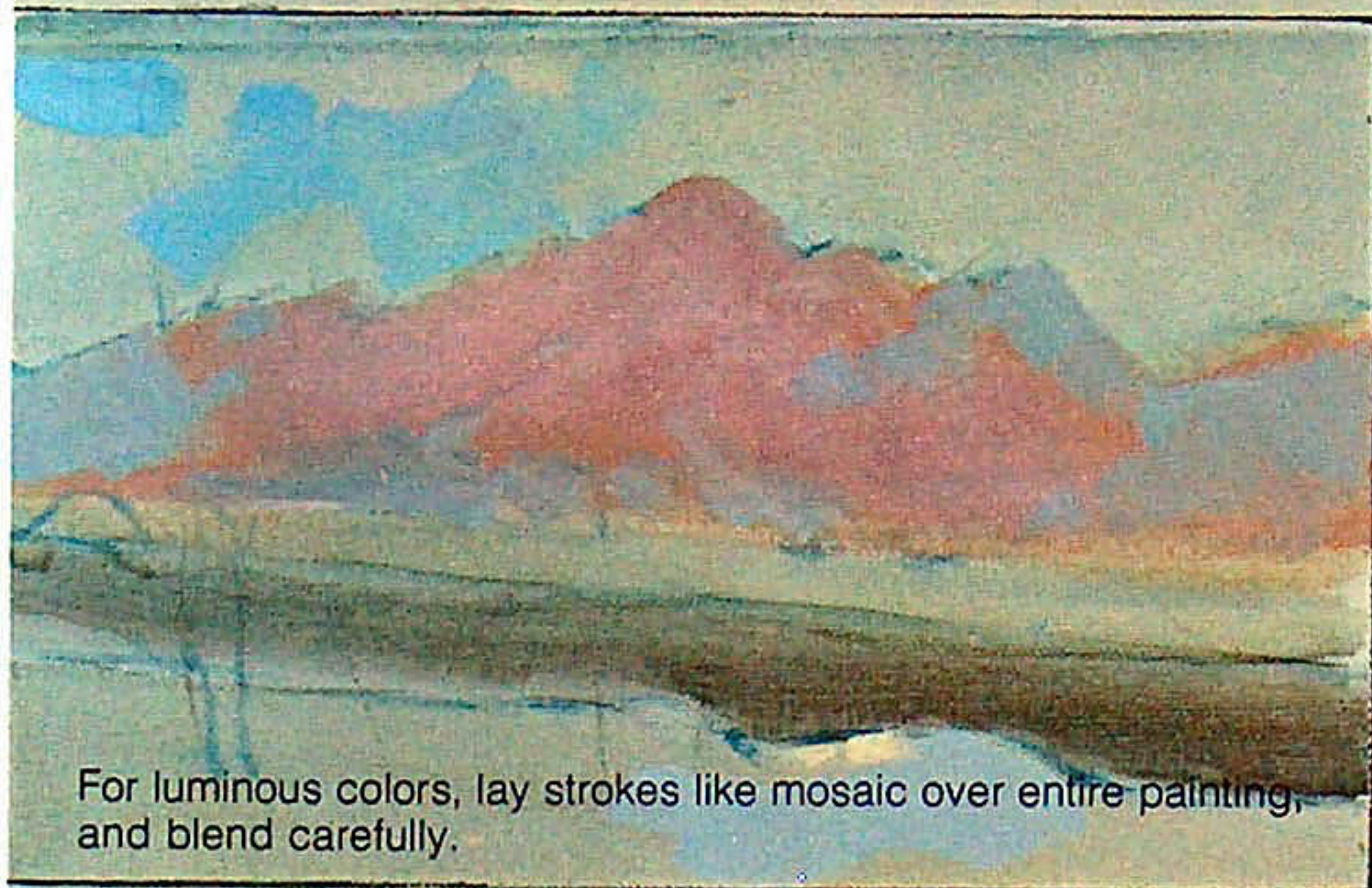
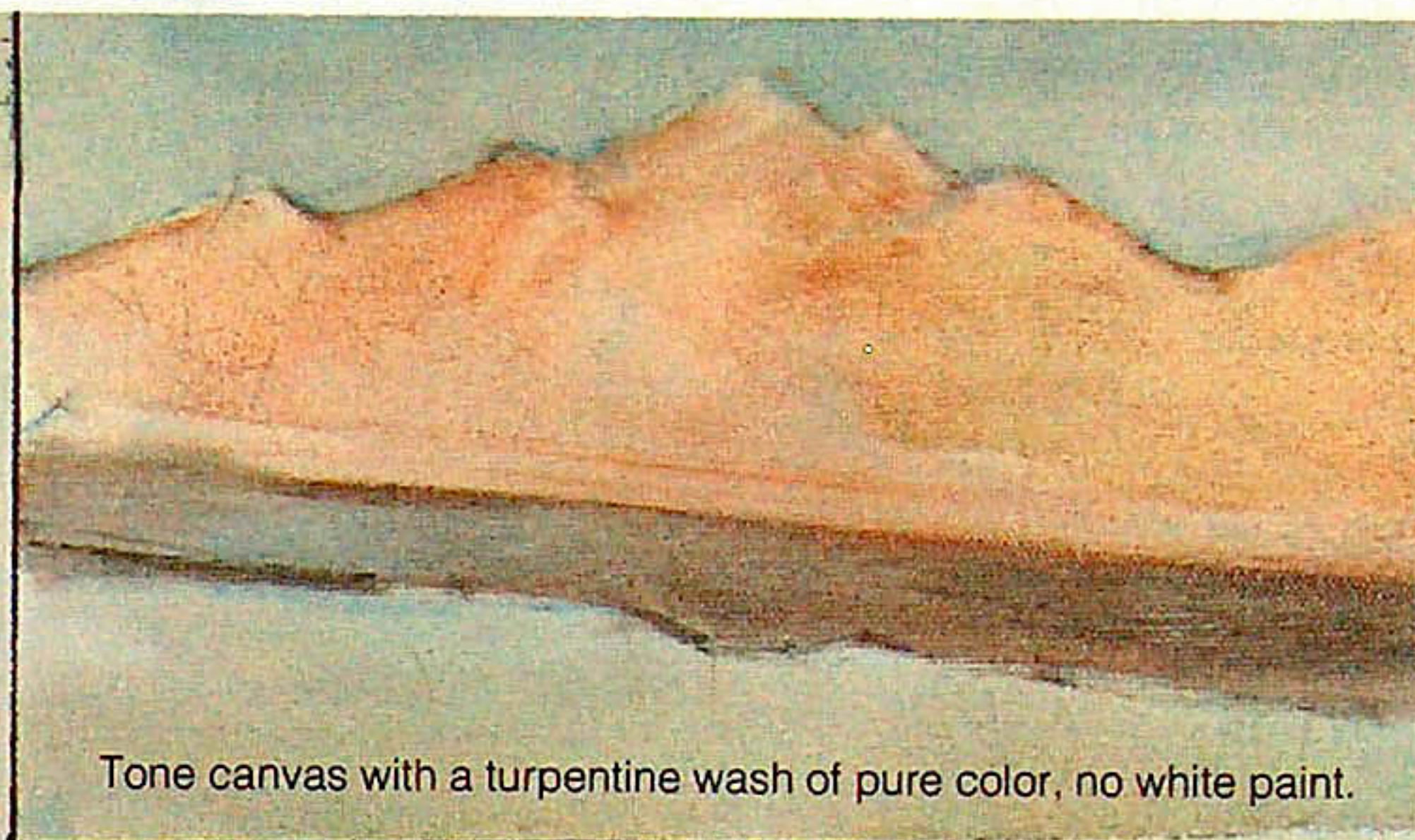
In the 1920s, while running his own advertising agency, Walter began writing self-help art instruction books. The books were first produced in his home in Laguna Beach, California. He wrote, illustrated, printed, bound, packaged, shipped, and distributed them himself. In the 1960s, as the product line grew, he moved the operation to a commercial facility, which allowed him to expand the company and achieve worldwide distribution.

Walter Foster was a truly dominant force in the development of art instruction books that make it possible for many people to improve their art skills easily and economically. He personally selected many of the artists, such as Vernon Kerr, who authored his books. Walter's goal was to present unique instruction styles and offer students a well-rounded education in art.

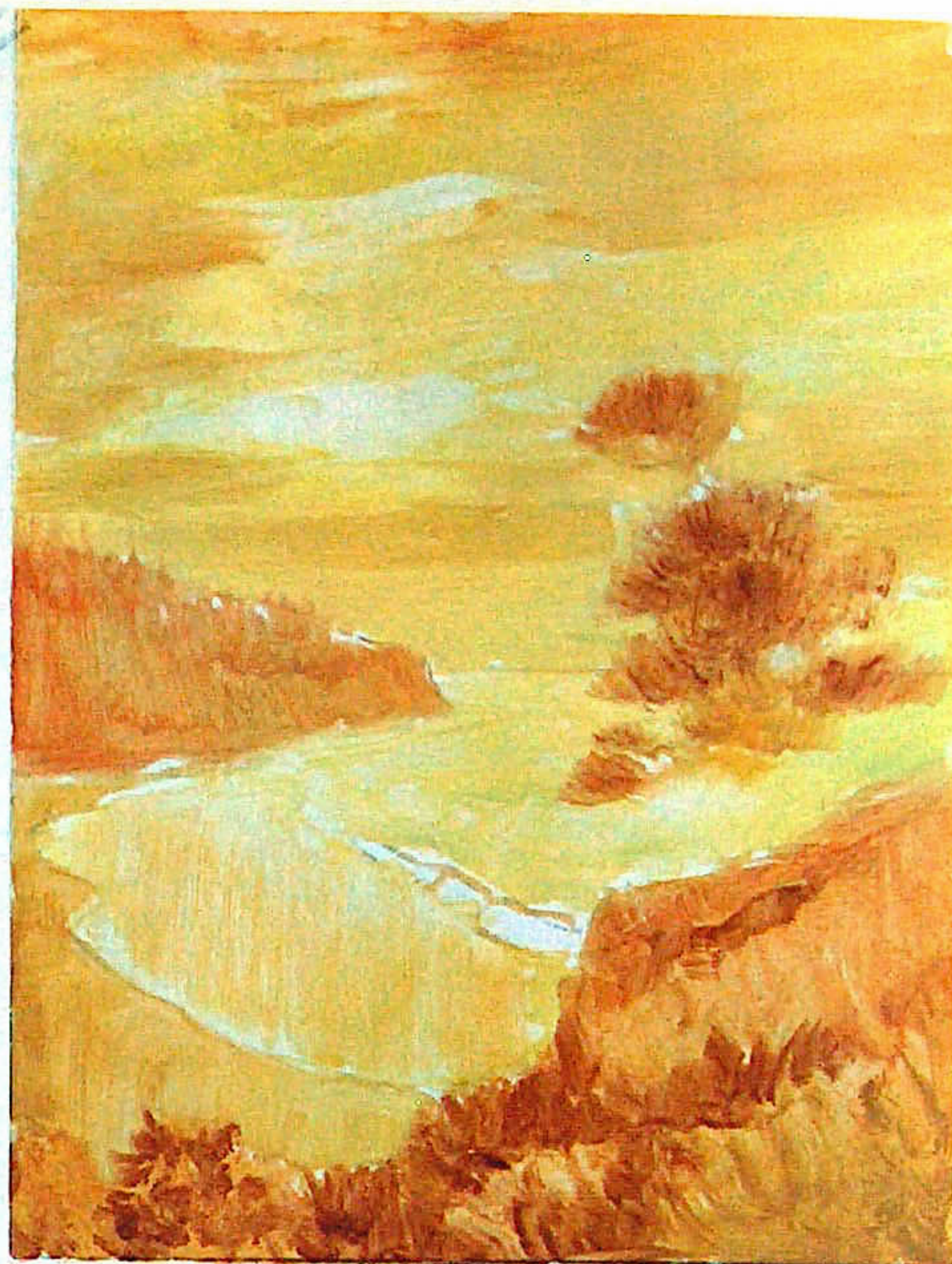
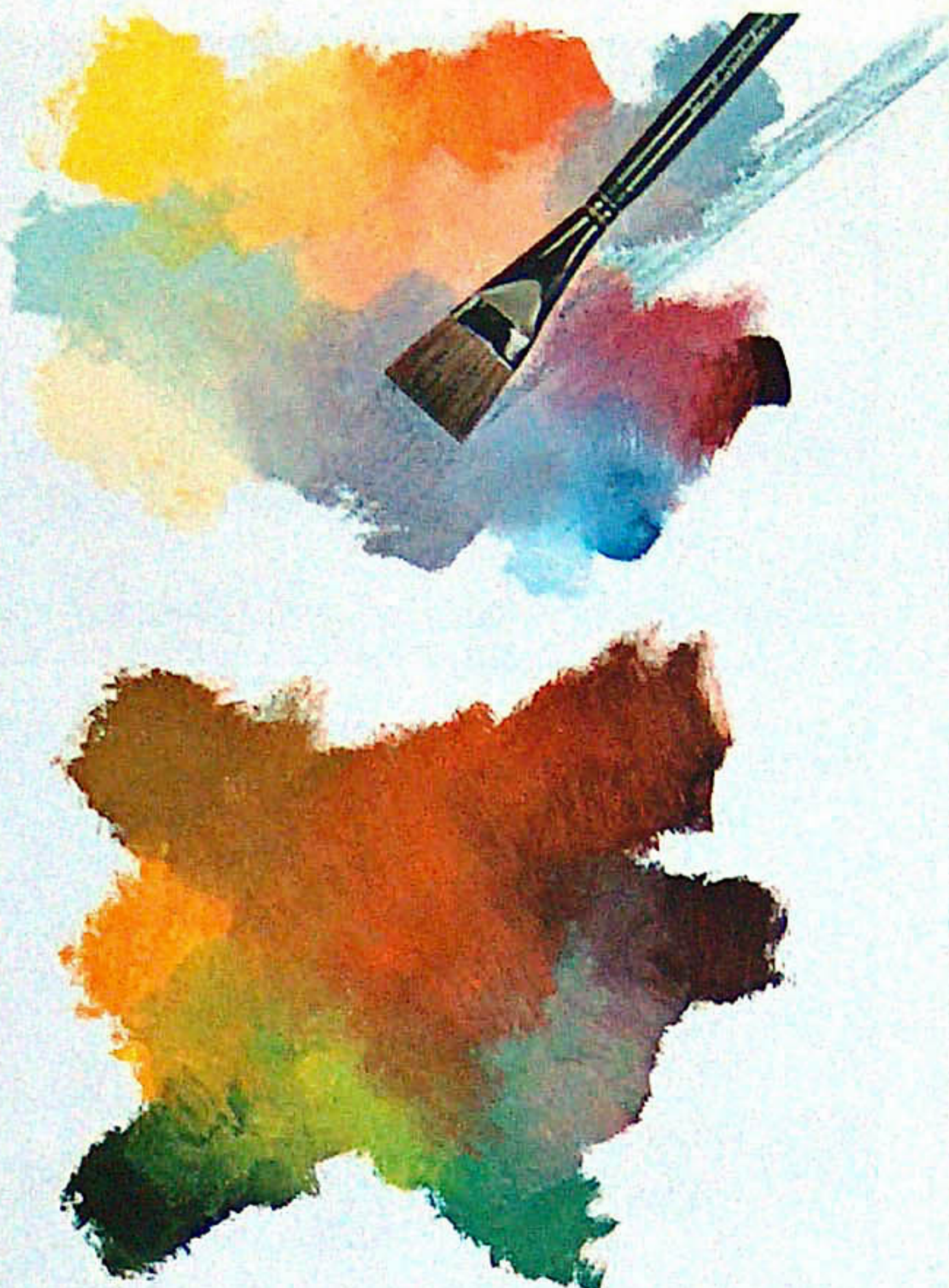
Walter passed away in 1981. He is fondly remembered for his warmth, dedication, and unique instruction books.



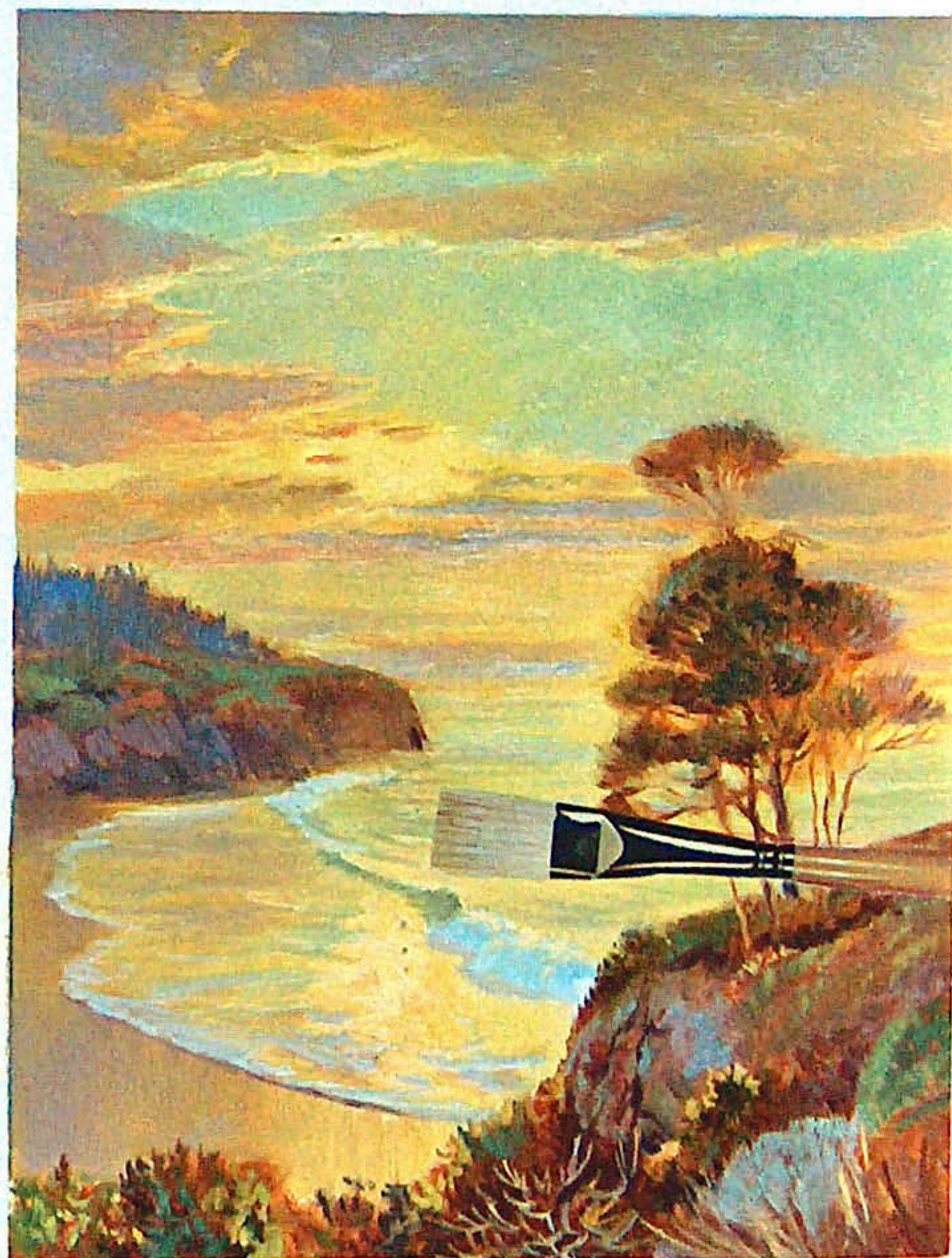
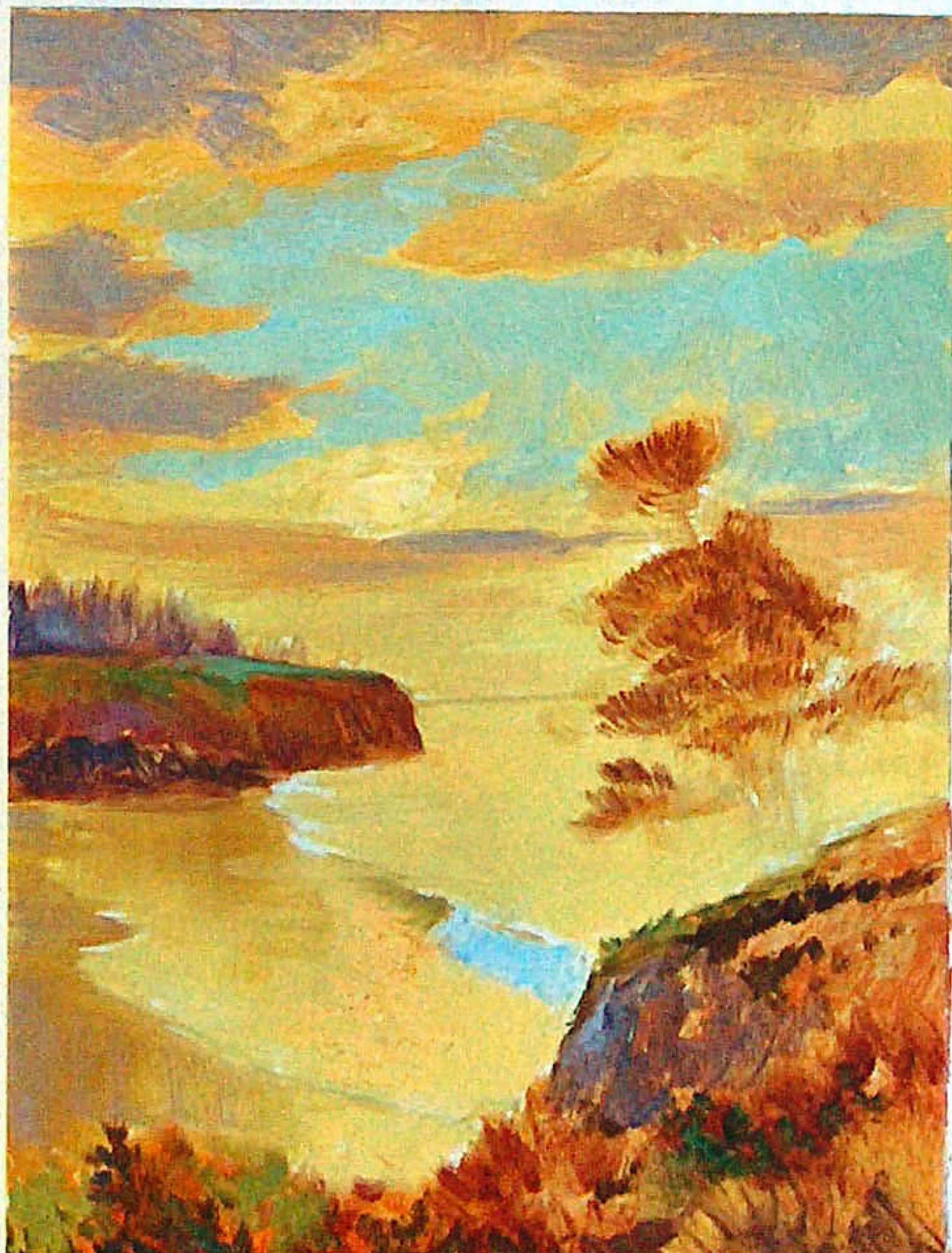




FANTASY MOUNTAIN. Here you can see the value of using premixes in the final stages. Observe the optical illusion achieved by placing a warm tone next to a cool tone of the same value. The mountain is painted wet into wet for subtle blending, but the bushes may be finished after the mountain is dry. To paint into a dry picture, apply a mixture of half turp and half linseed oil over the entire canvas, and then wipe it off. Thin limbs in the sky area look more convincing if they are soft blue-gray, not brown.

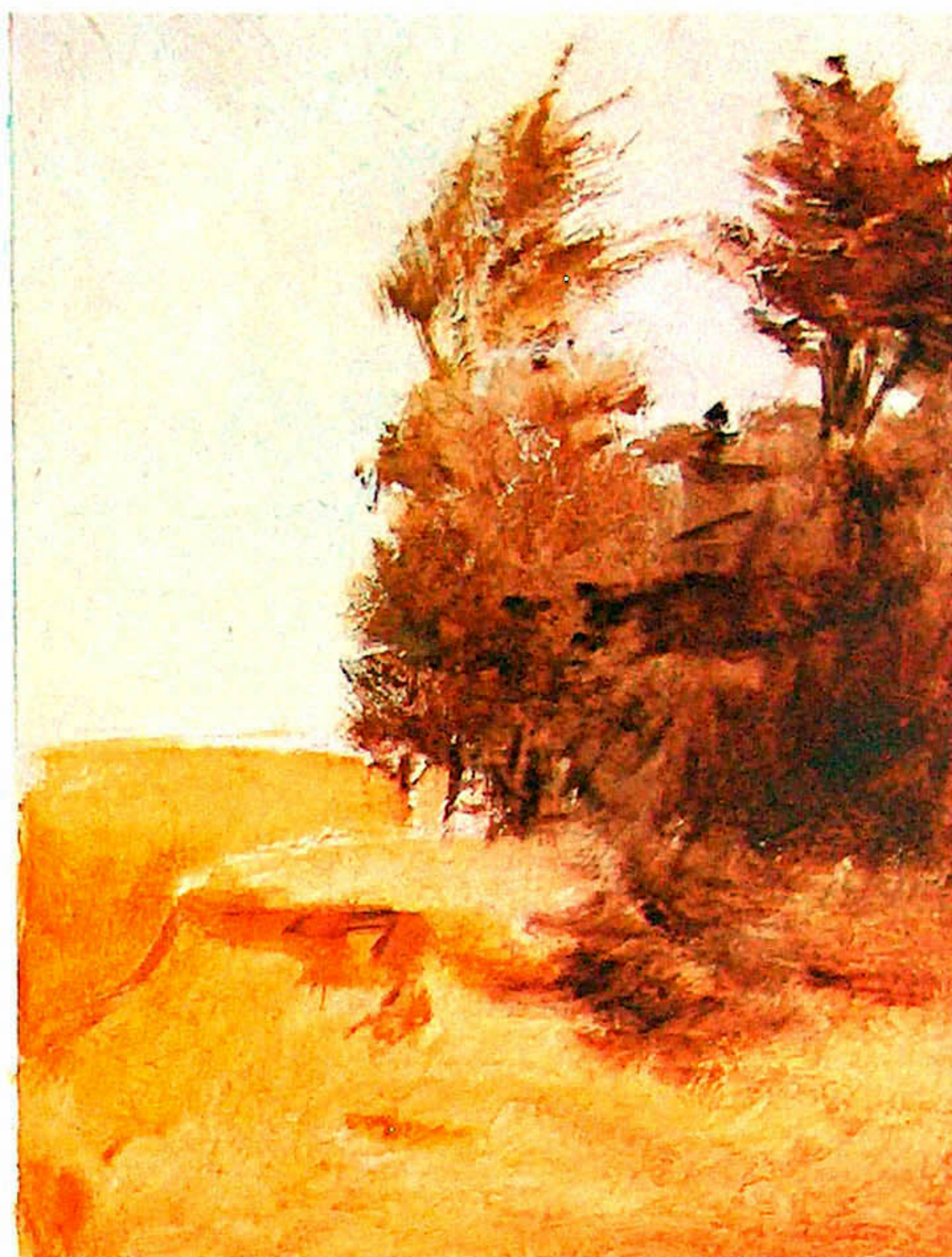


There is no blue in this sky. By adding Chrome Oxide Green on top of the gold, I have achieved the ILLUSION of blue, but have kept the painting in closer harmony than the use of blue would have achieved.

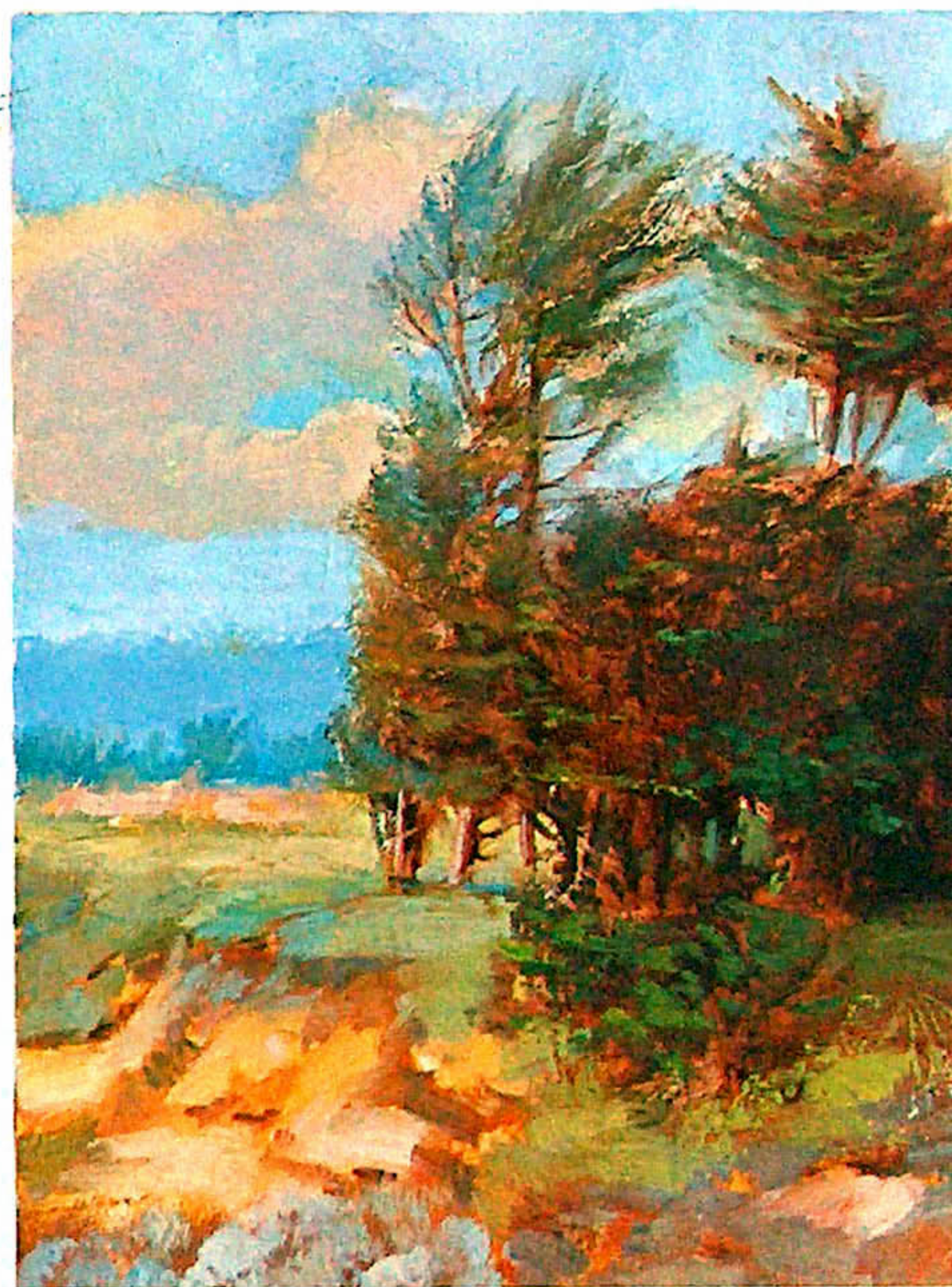
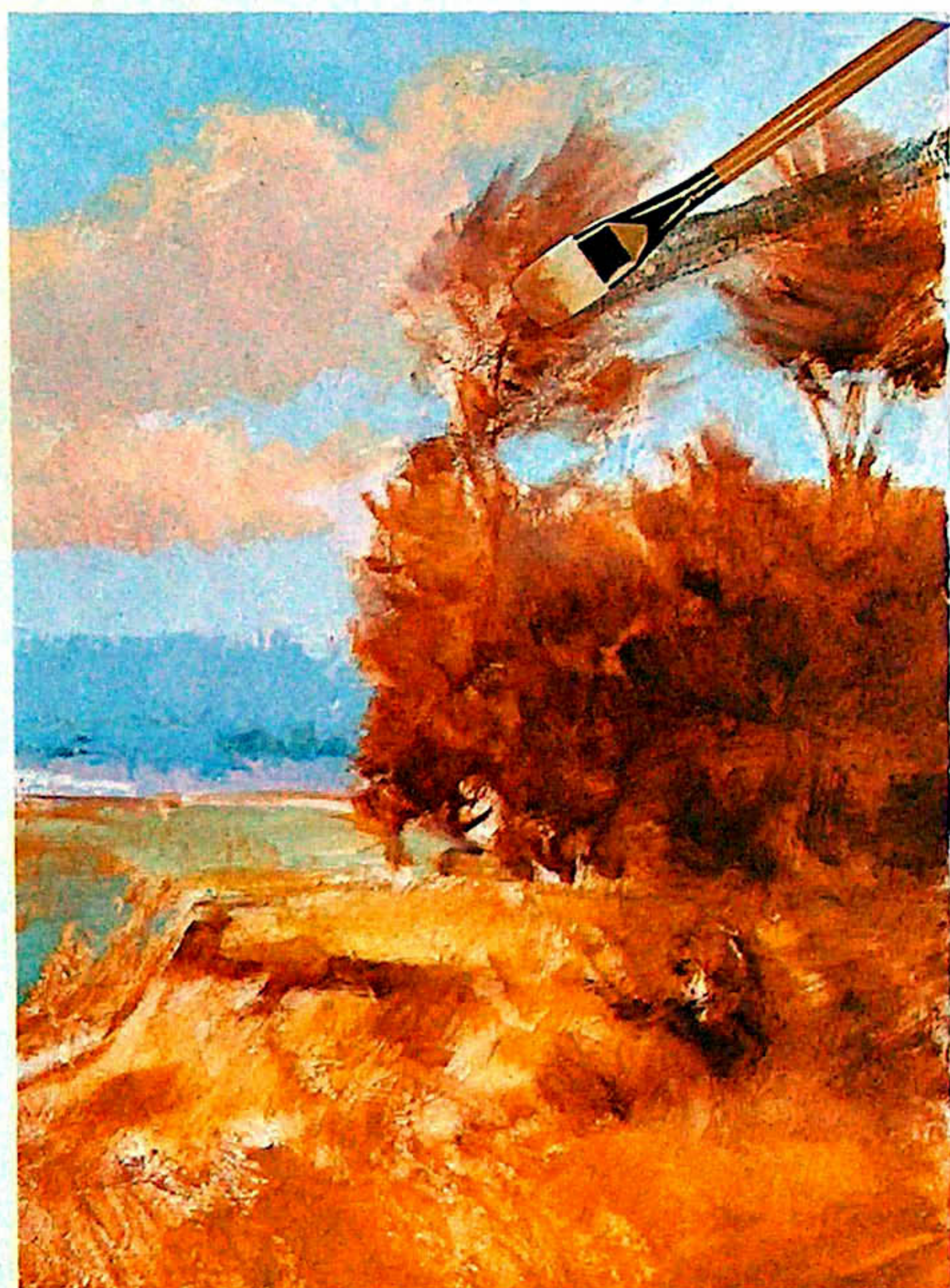


MENDOCINO MELODY. Backlit subjects are sometimes difficult, because we paint the subjects too dark. The darks are not black, but very colorful. Notice the halo-effect that occurs around a tree at sunset. Working from a photograph can often be deceptive, because the values that a camera picks up are wrong. The camera sees contrast, but the human eye sees half-tones. Look for the grays (the use of complementary colors) and vary these tones. The better the grays, the more intelligent the artist.





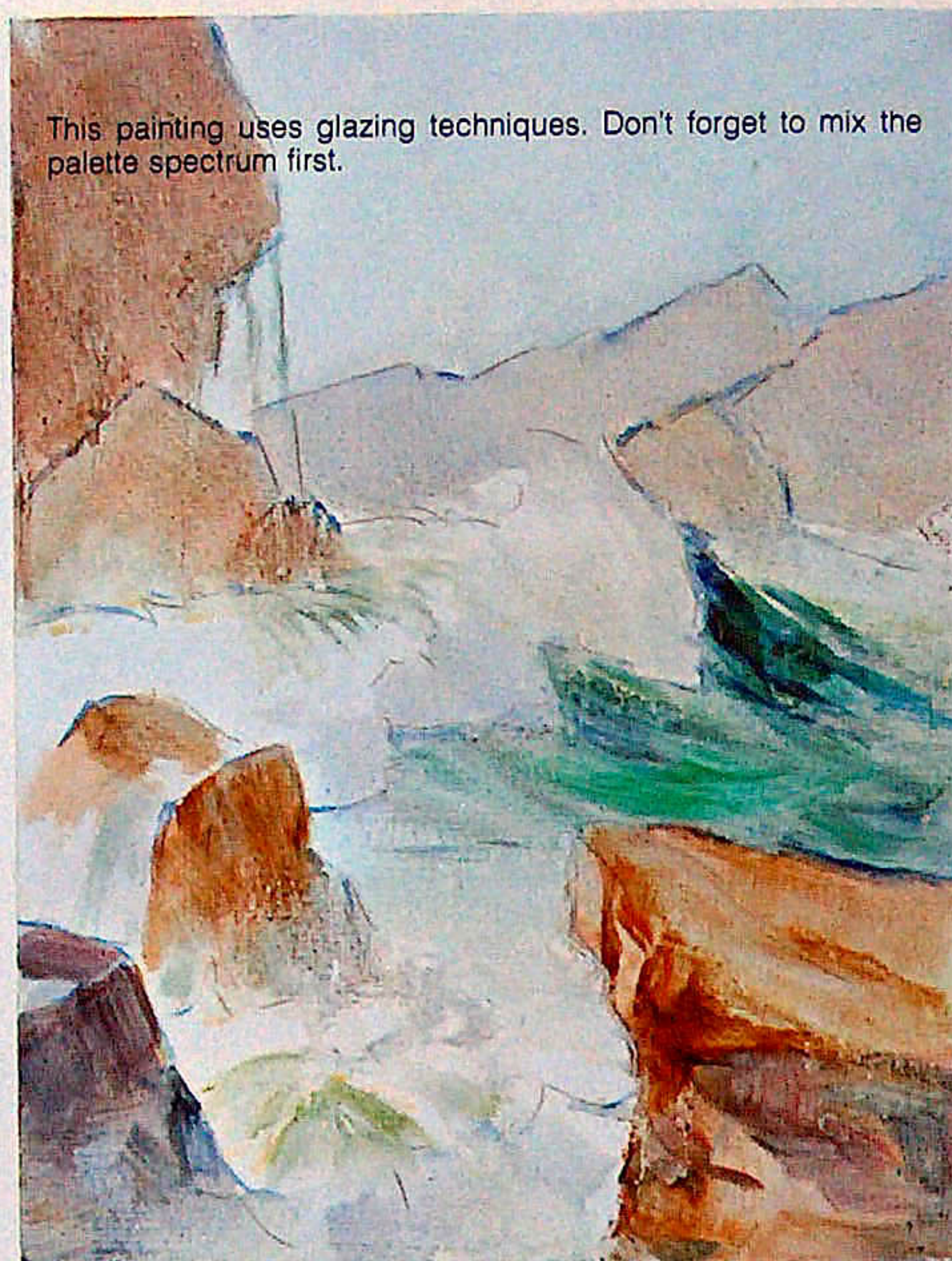
The key color to this painting is Brown Madder Alizarin, which is transparent and rich. Lay a wash of pure color and turpentine over each section of the picture, to eliminate all the white spots and establish pattern.



As you add more colors to the painting, try to establish the gesture of the wind-swept trees. On an overcast day, the colors will be muted and close in value. To create contrast, lay a premixed Yellow Ochre next to a premixed green. This creates a vibrancy without losing the overcast quality of the day.

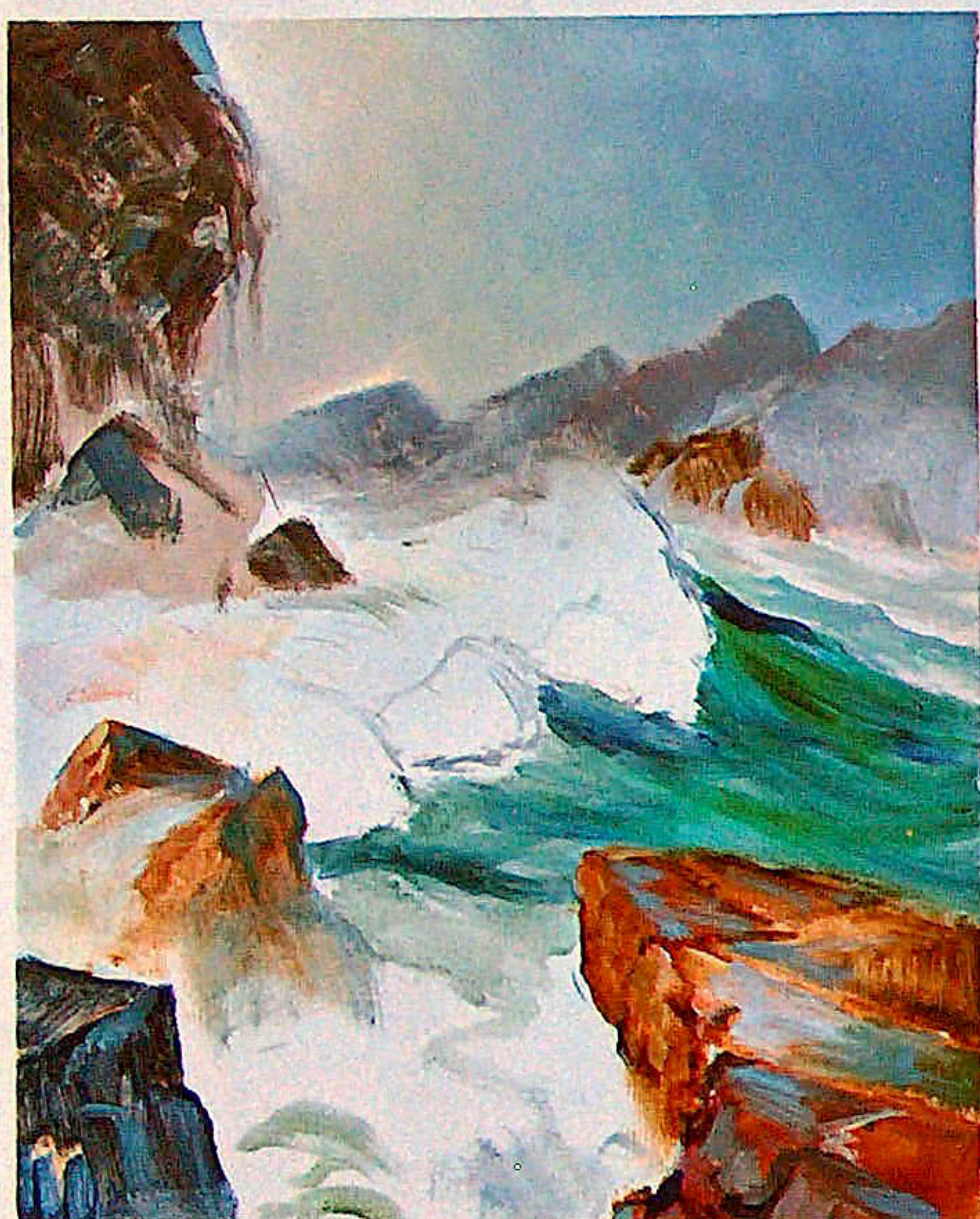


WIND SONG. This grove of cypress trees is on the bluff in front of my house. They have such dignity and character that I chose to share them with you. This painting was done on a textured canvas to achieve a more natural earthy feeling. Note that the strokes are kept loose and the edges soft, which adds to the wind-blown feeling that is felt at the edge of a bluff.



This painting uses glazing techniques. Don't forget to mix the palette spectrum first.

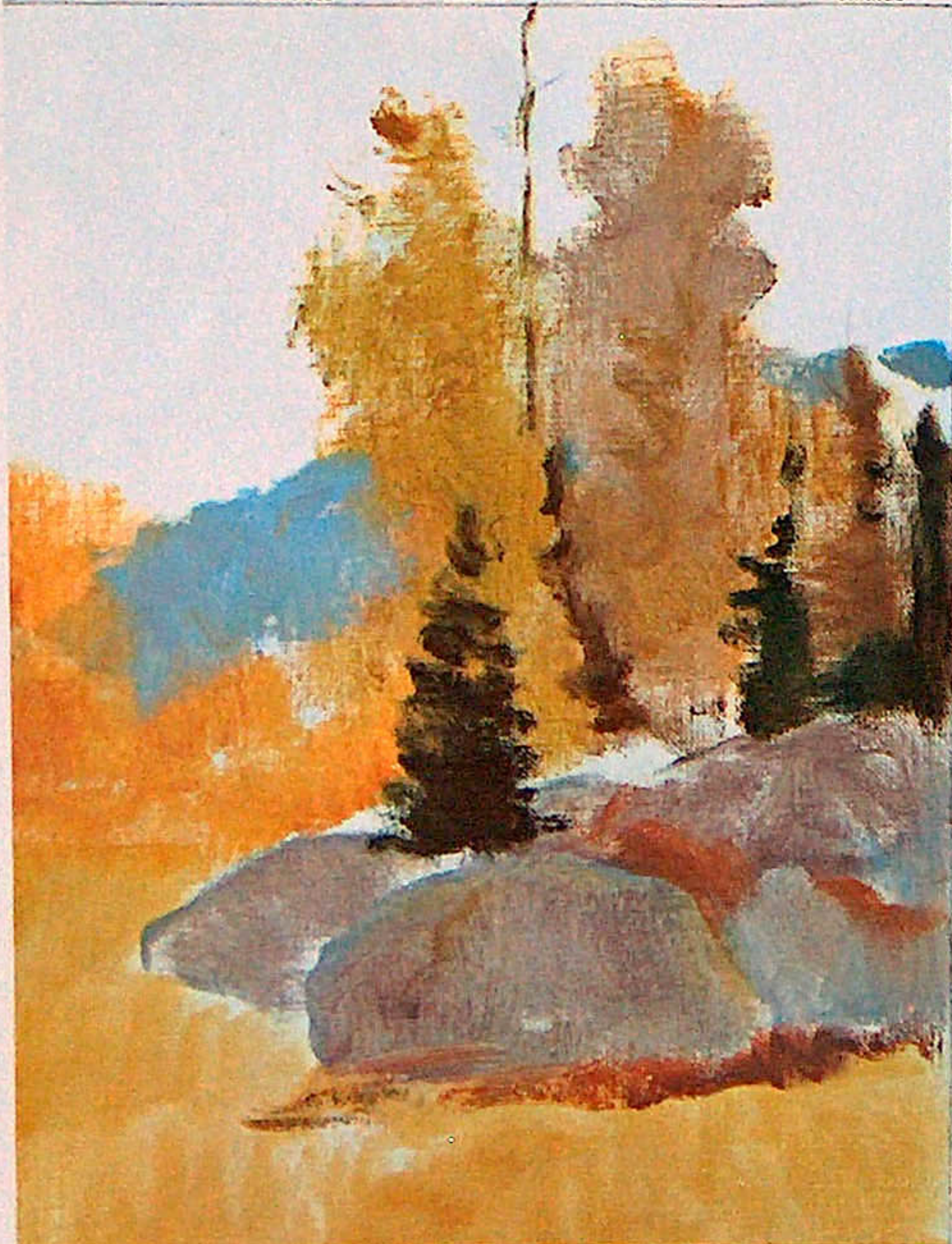
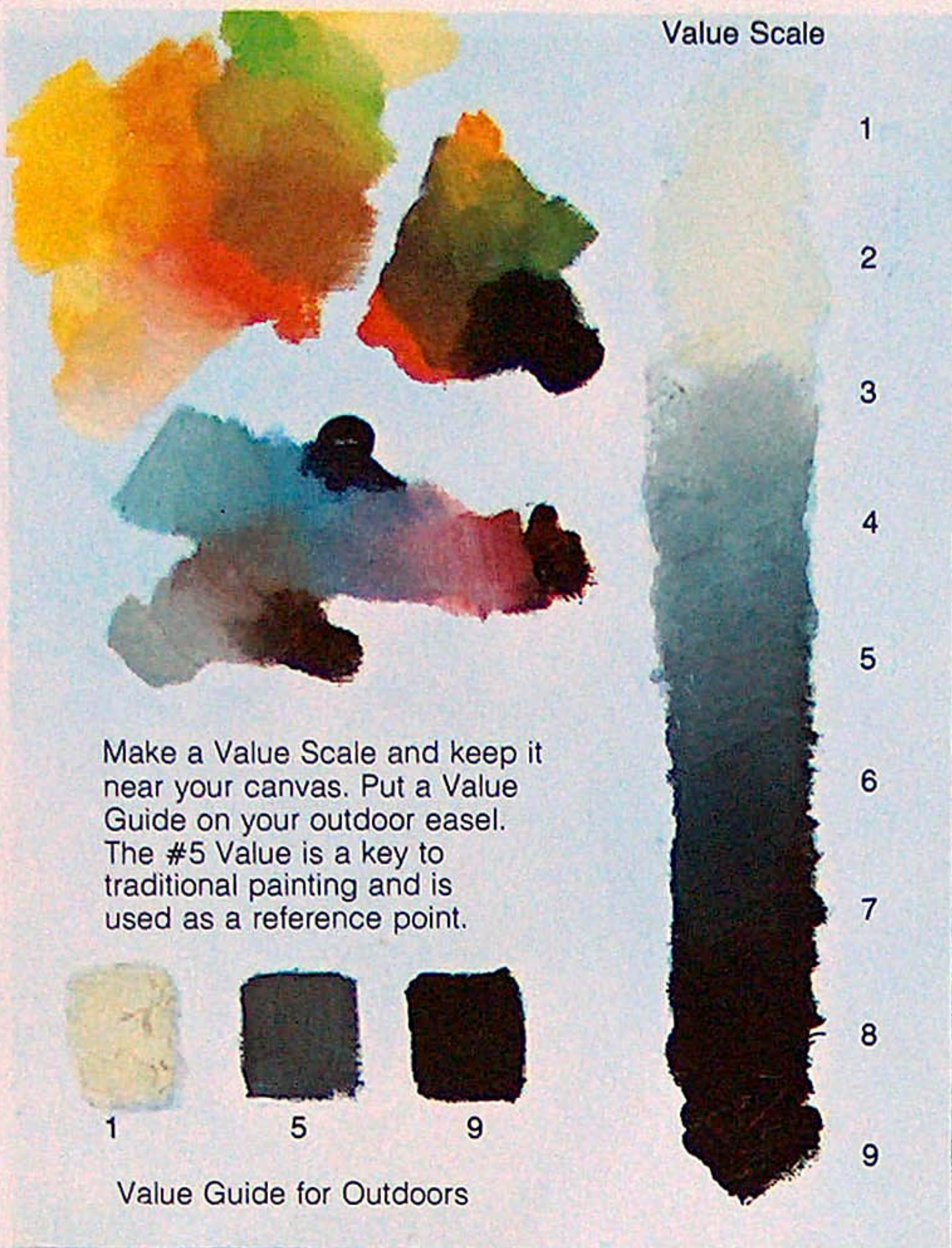
On a gesso board, use the glazing medium and glaze the colors thinly (pure colors only). **NO TURP WASH!**



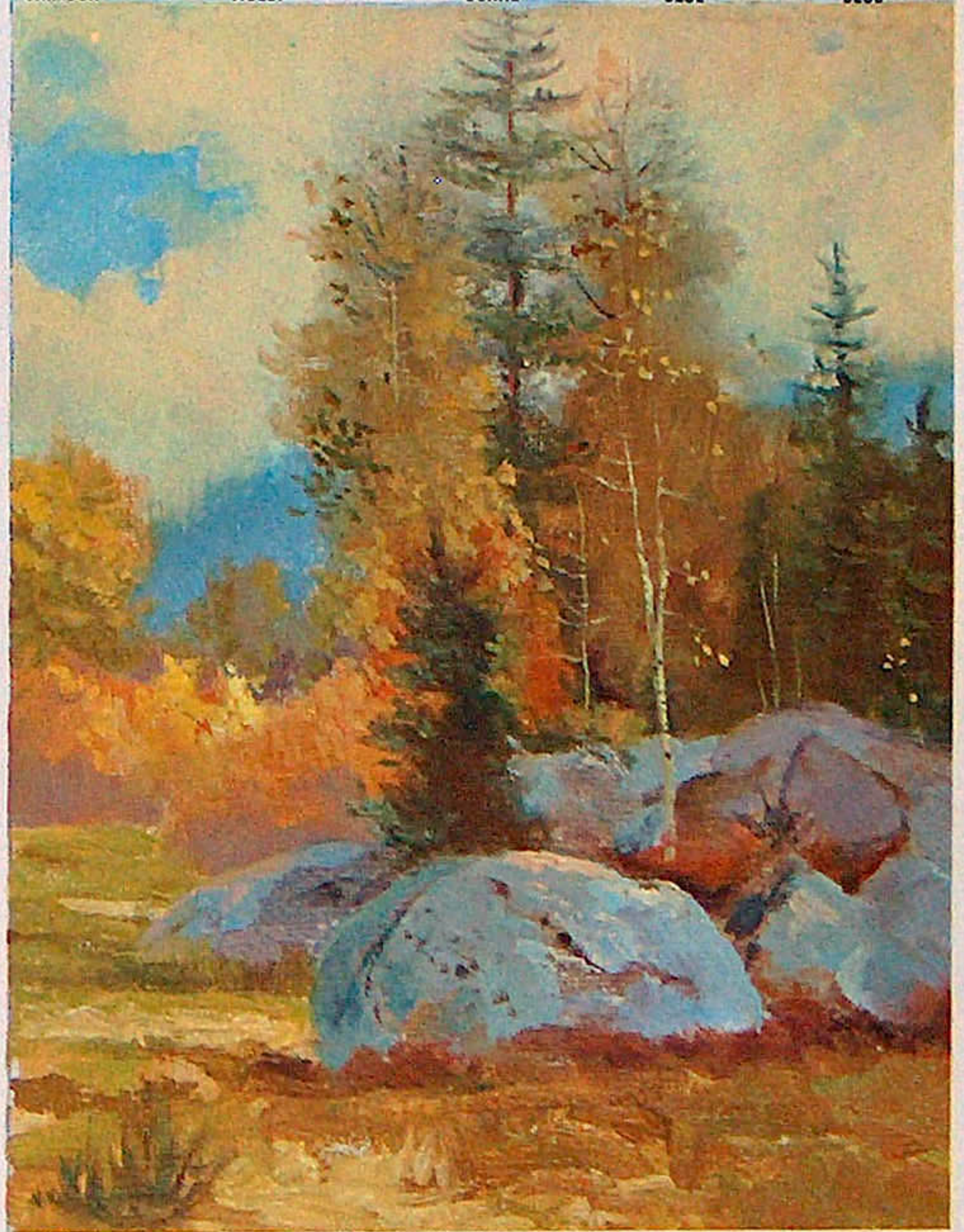
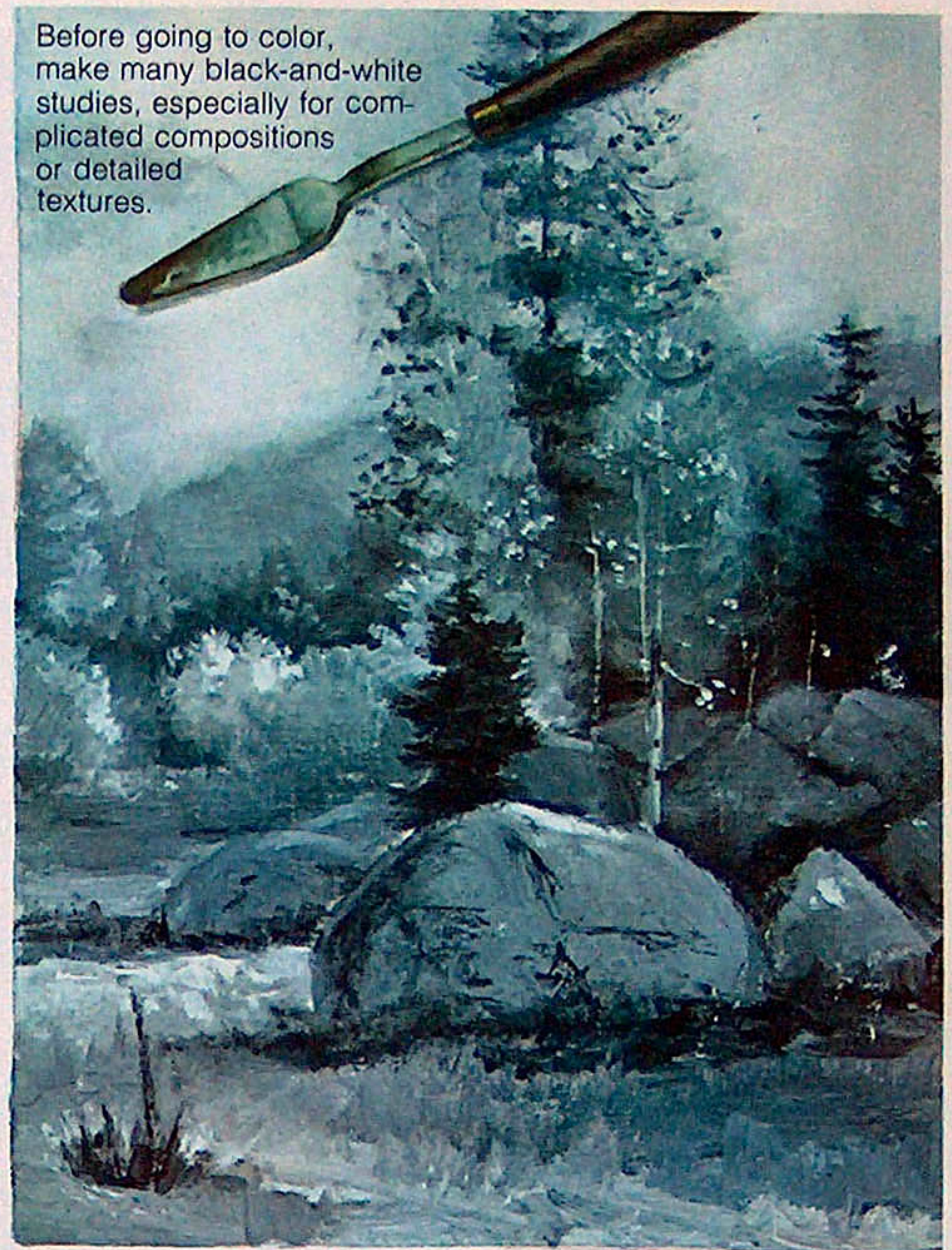
THE STORM KING. Note that the strength of this painting is achieved by the extreme contrasts of complementary colors, darks and lights and soft and hard edges. These are the tools of the artist to give the paintings VITALITY. Be sure to establish darks first in the underpainting. Use premixes for the sky, far cliffs, and rock at top left. Paint the dark water, but let the undercolor show through. For the foam use the pastel premixes and roll the paint on thickly, but don't blend totally—this will keep the lights luminous and beautiful. Carefully paint the shadowed part of the wave. Build up the rocks gradually, using very little opaque color. Instead use rich pigment, then later add the premix colors. The cracks of the rocks are rich and warm.



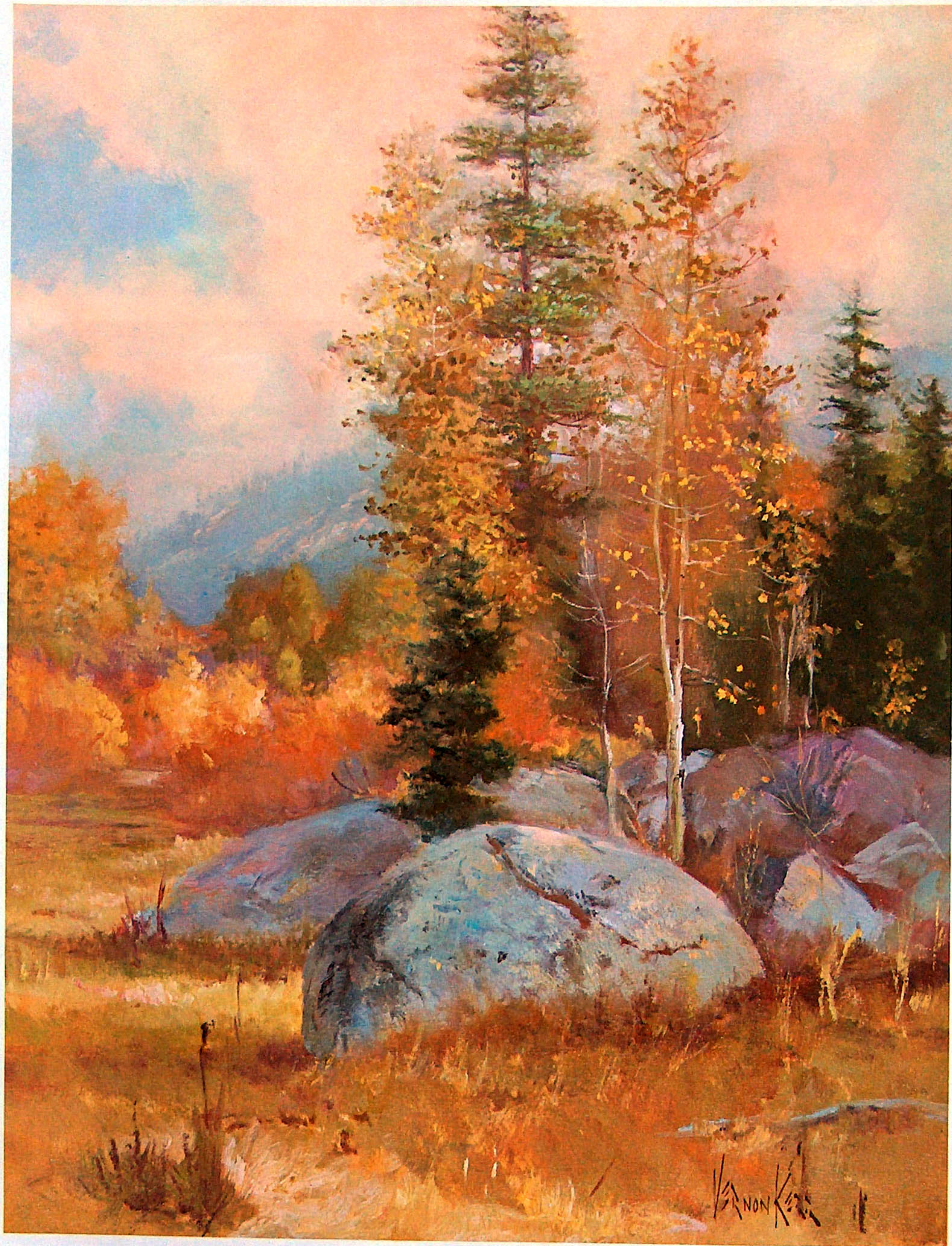
Value Scale



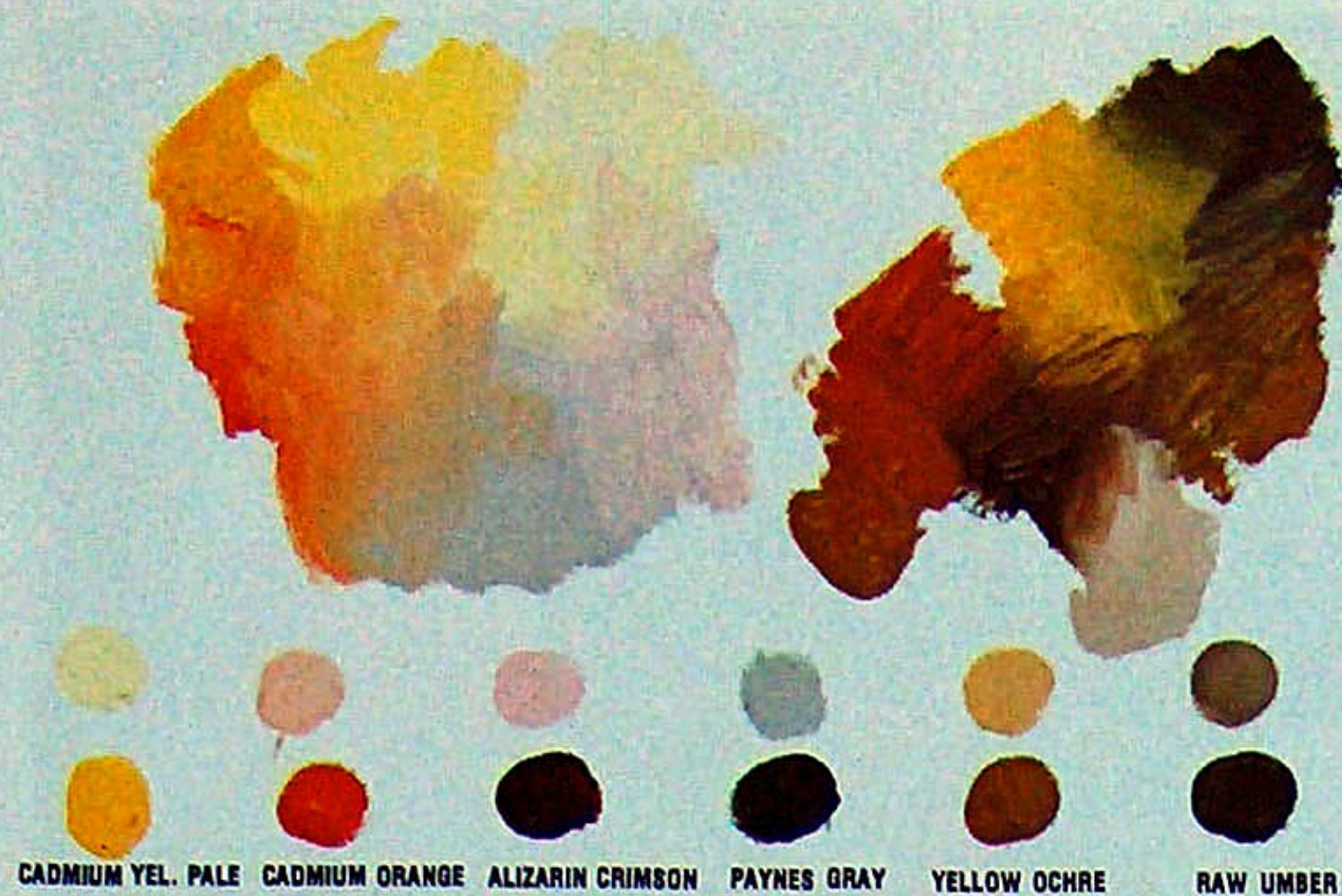
Before going to color, make many black-and-white studies, especially for complicated compositions or detailed textures.



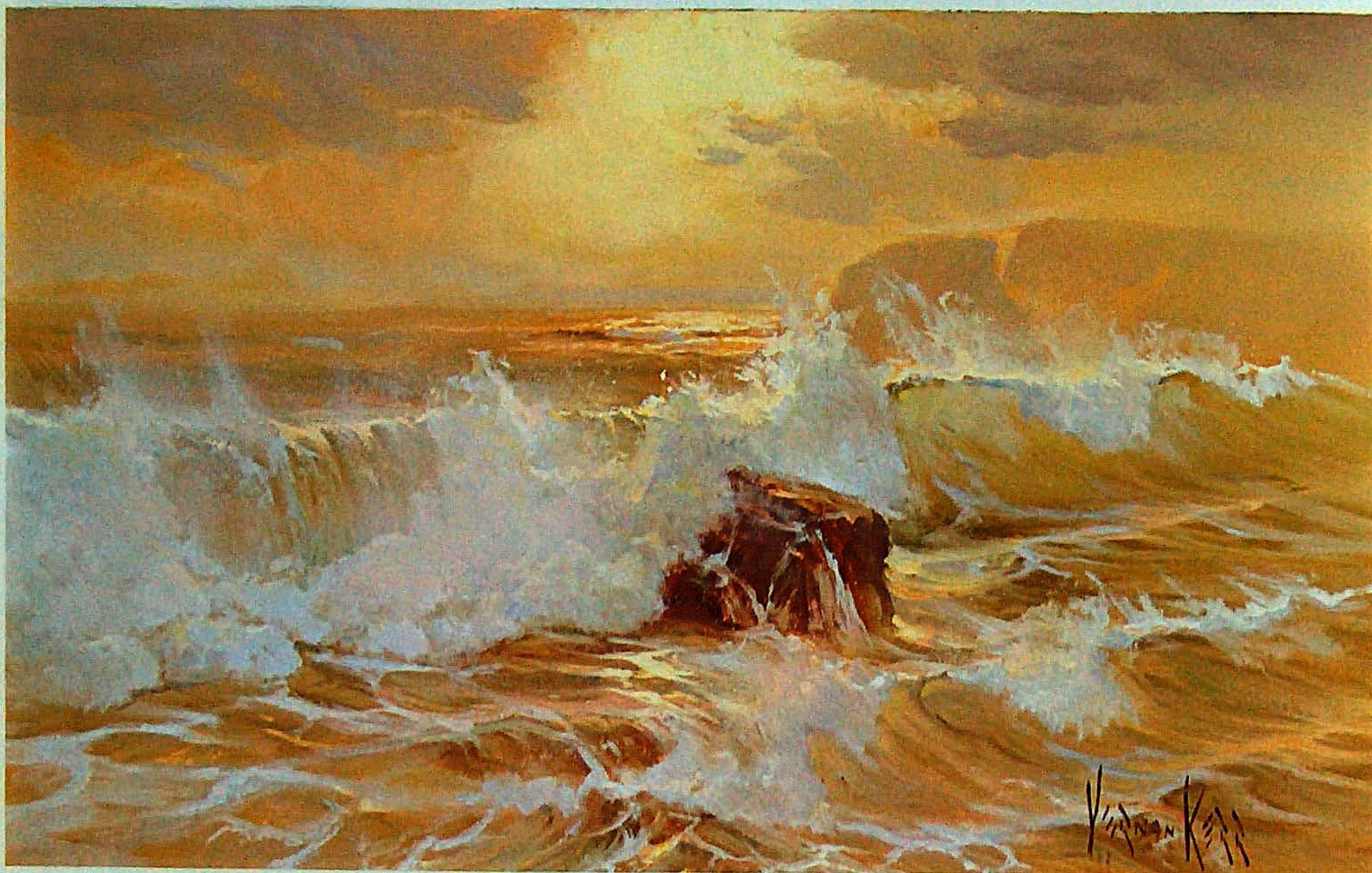
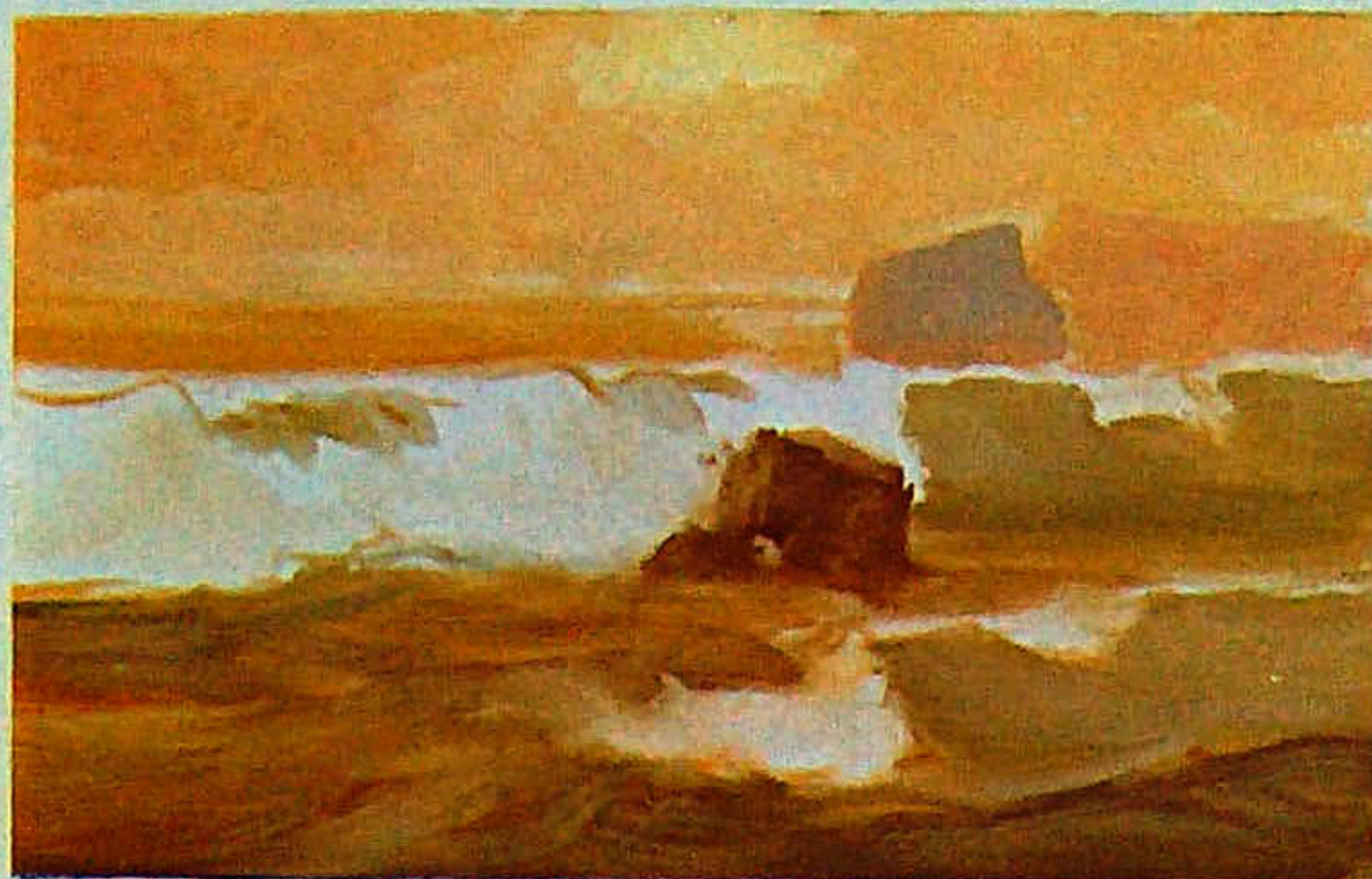
For a bright color effect, I selected several yellows; a more limited palette would subdue the colors. Note that one KEY COLOR is Mars Violet, which is super for earth tones. I use it for atmospheric tones, rocks, earth, and the underparts of brush or trees. The other key colors are Cobalt Blue and Yellow Ochre. Notice the red-yellow-blue combination. I often use Naples Yellow instead of white to lighten color combinations, because it is opaque and saves mixing time. I've discovered that the rich darks for close-up pines can be made from Orange and Prussian Blue. Of course, add other colors when necessary.



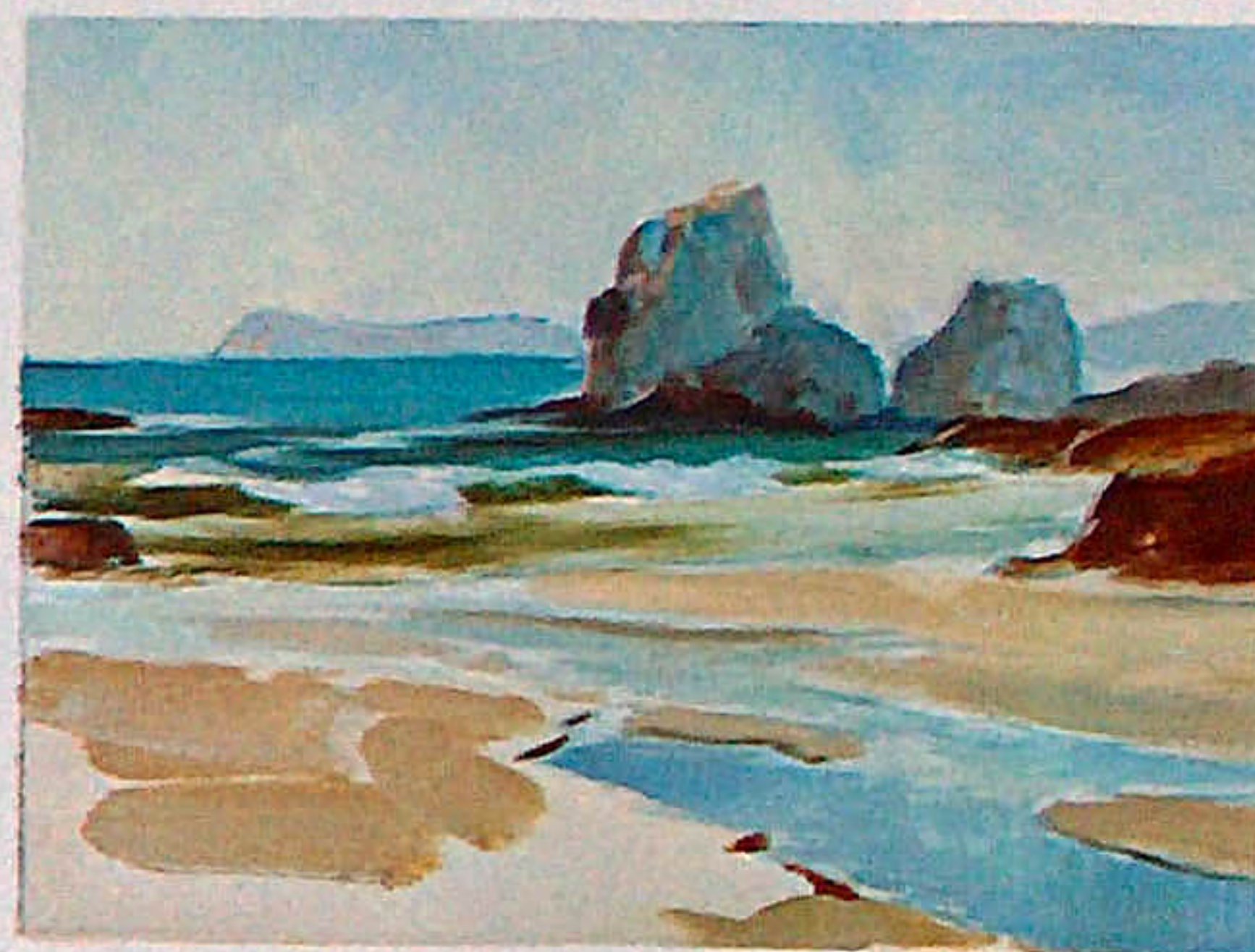
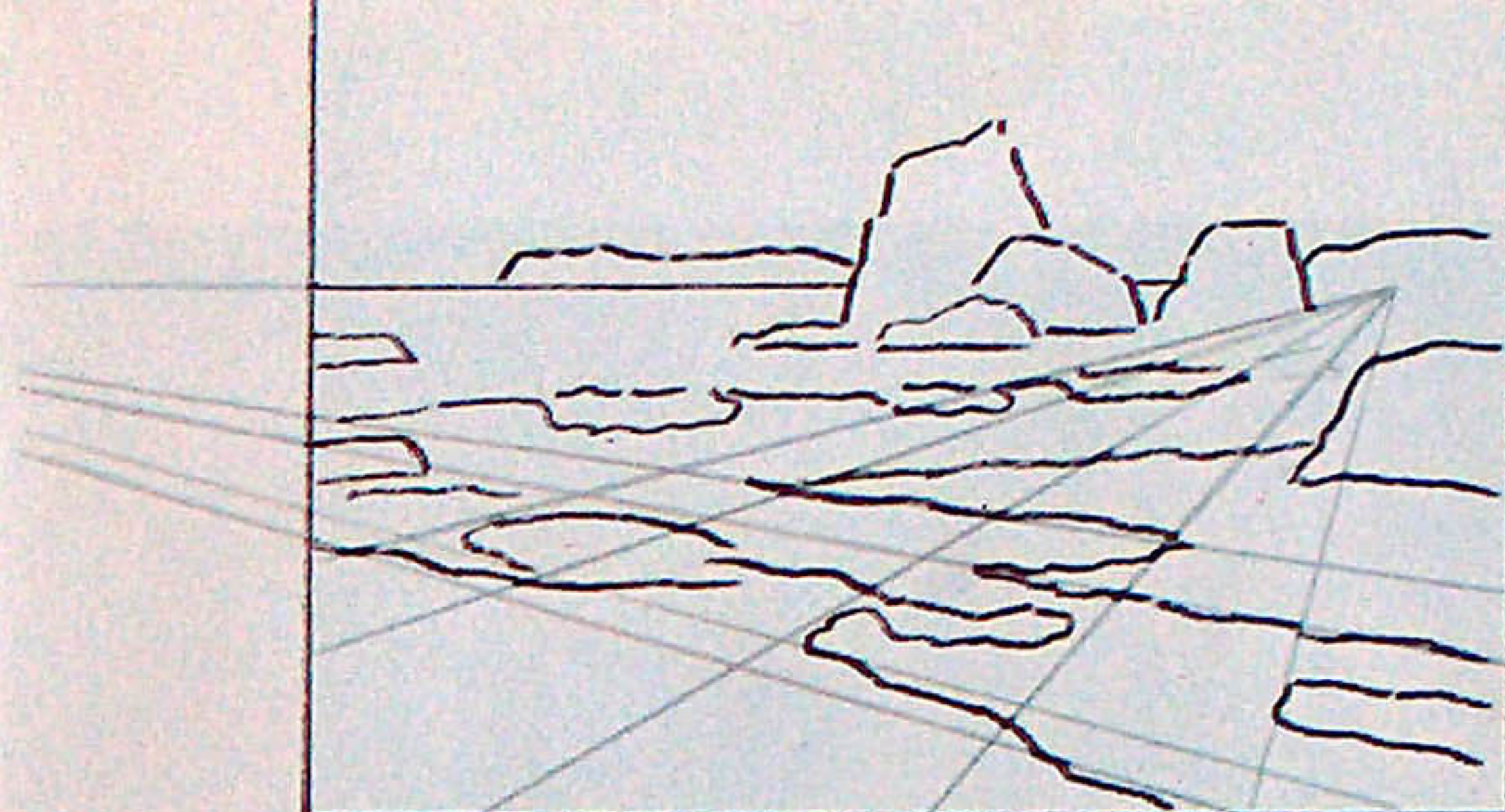
SURRENDER TO FALL. This is an outdoor sketch near Lake Tahoe, California, and a good exercise in textures. I chose a bright, crisp morning, with the light skipping across the trees, grass, and rocks. I used a smooth canvas. With bristle brushes, underpaint the general parts first. With a knife, smooth and blend the sky, then build up the textures of the rocks. Pull the background together to soften the edges. Paint the skyholes in the trees darker in value than the sky, or you will have little dots staring at you. When the painting is dry, you can add the final details, such as the yellow leaves and grasses.



CADMIUM YEL. PALE CADMIUM ORANGE ALIZARIN CRIMSON PAYNES GRAY YELLOW OCHRE RAW UMBER



CITRON SUNSET. When painting a yellow-gold sunset, we can omit the use of blue, because overmixing blue can cause the yellows to be dull. Instead we can give the ILLUSION of blue. This is called color optics. Burnt Umber plus White appears to be lavender, and Paynes Gray plus White looks blue. In this picture, the colors are primarily mixed on the canvas, allowing the accidental color effects from the underpainting to create luminosity.



ANCHOR BAY. Up to this point I haven't mentioned perspective. Walter Foster has a fine book on the subject. Locate the vanishing points! Make a careful drawing, or a black-and-white painting first. Establish your color and value relationships by first spotting in the darkest darks and the lightest lights. Cover the largest areas. Paint the middle area (the water and rocks), then the sky, and leave the beach until last. A tip about painting sand: Mix all the leftover colors of your palette spectrum together and use it in your sand color. This ties together all the colors in the painting.

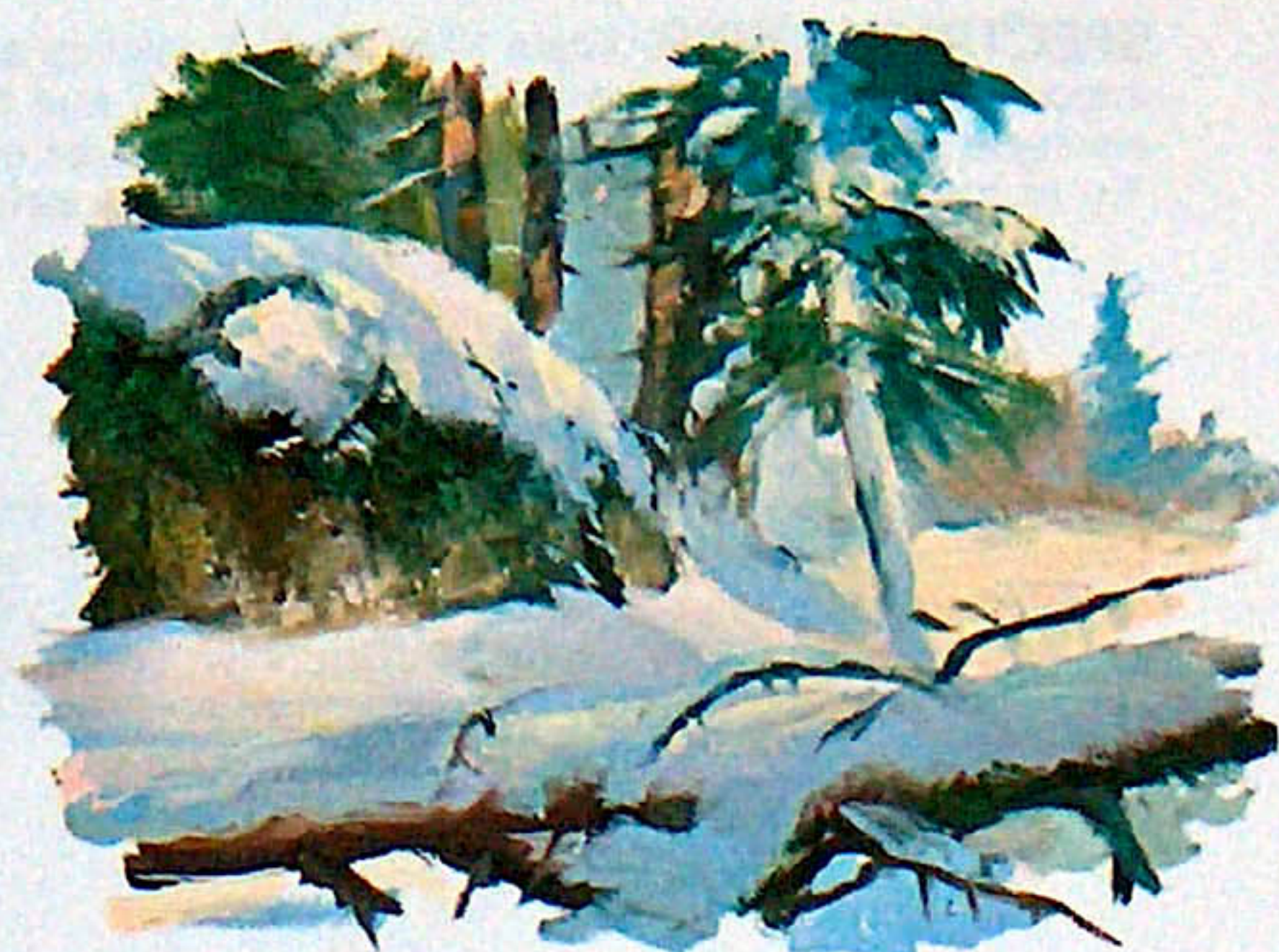
LAPINE SNOW.

These are two 12x16 sketches done on location in Lapine, Central Oregon. I tried to vary the composition, especially in the bushes, and to show that the ground does not have to be completely covered with snow to be effective. Don't you agree that the red bushes make an intriguing contrast?



SNOW STUDIES. I cannot stress too much the importance of making studies, all kinds of studies. My studio shelves are lined with oil sketches of different subjects in both monotone and color. The bark of a tree, for instance, is a fascinating balance of textures and colors. Note the warm lights on the sunny side, and the cool reflected lights on the shady side of the trunk. When snow piles against a tree trunk, it sends fingers up the grooves of the trunk, and it spreads out at the base to blend with the snow on the ground.

Snow colors do not have to be white with blue shadows! Glowing snow has all colors in it. Notice the shades of yellow, and lavender, and pink, and green. Don't forget to add the reflected lights. In the stream picture, notice the lights the snow picks up from the water beneath it.



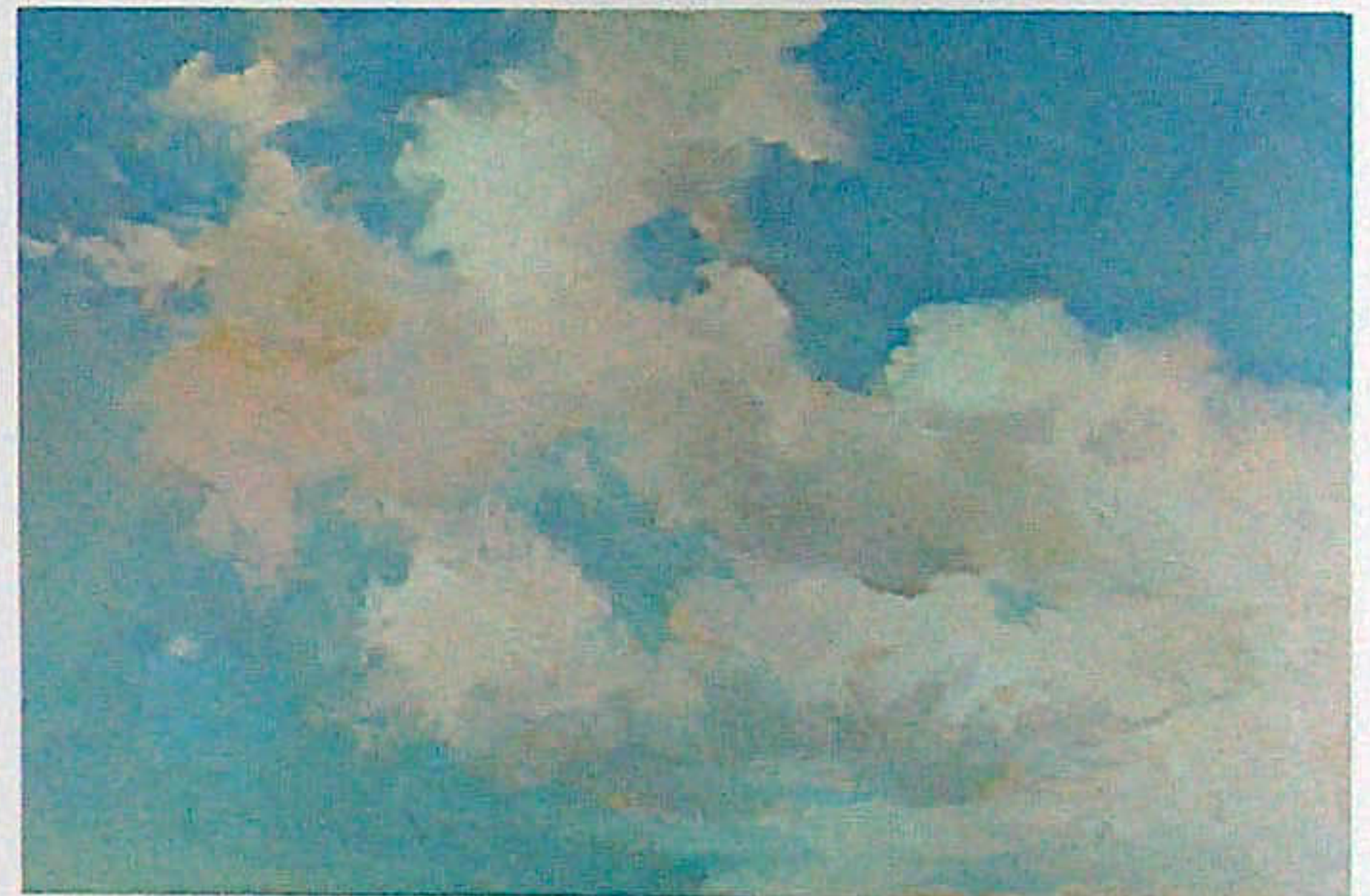
SPECTRUM SKIES. When I first started painting as a child, I used to climb on the rooftop to paint skies. Skies are important: they often make up $\frac{1}{3}$ of a painting. I feel that if you can paint good skies, it forces you to paint the other elements just as well. These sketches show that skies can be created from almost any color to achieve different effects. Try to memorize cloud formations, and know the various clouds for various conditions. Collect photos for reference.

Experiment with different shades of blue; I've found that Cobalt Blue makes a good afternoon sky color. Theoretically, you can paint any picture with a basic red, yellow, and blue, BUT I use pre-tubed color (such as Naples Yellow or Cadmium Orange) to create clean color and to save mixing.

3. Cadmium Yellow Pale, Cadmium Red, Viridian Green, Cobalt Blue.



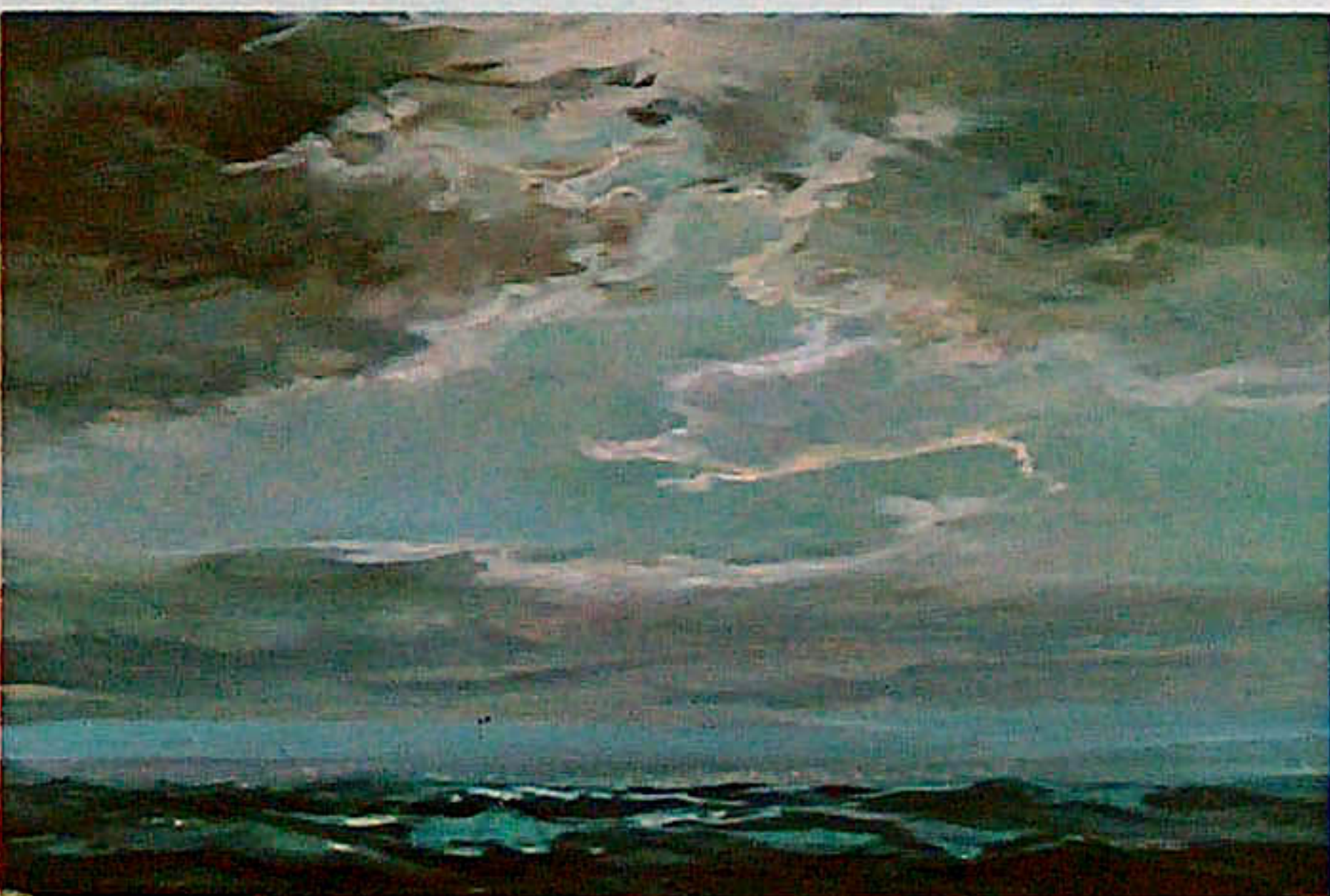
4. Cadmium Yellow Pale, Cadmium Red, Ultramarine Blue, Raw Umber.



5. Cadmium Yellow Pale, Cadmium Red, Cobalt Blue, Paynes Gray.



1. Cadmium Yellow Pale, Yellow Ochre, Alizarin Crimson, Cobalt Blue.



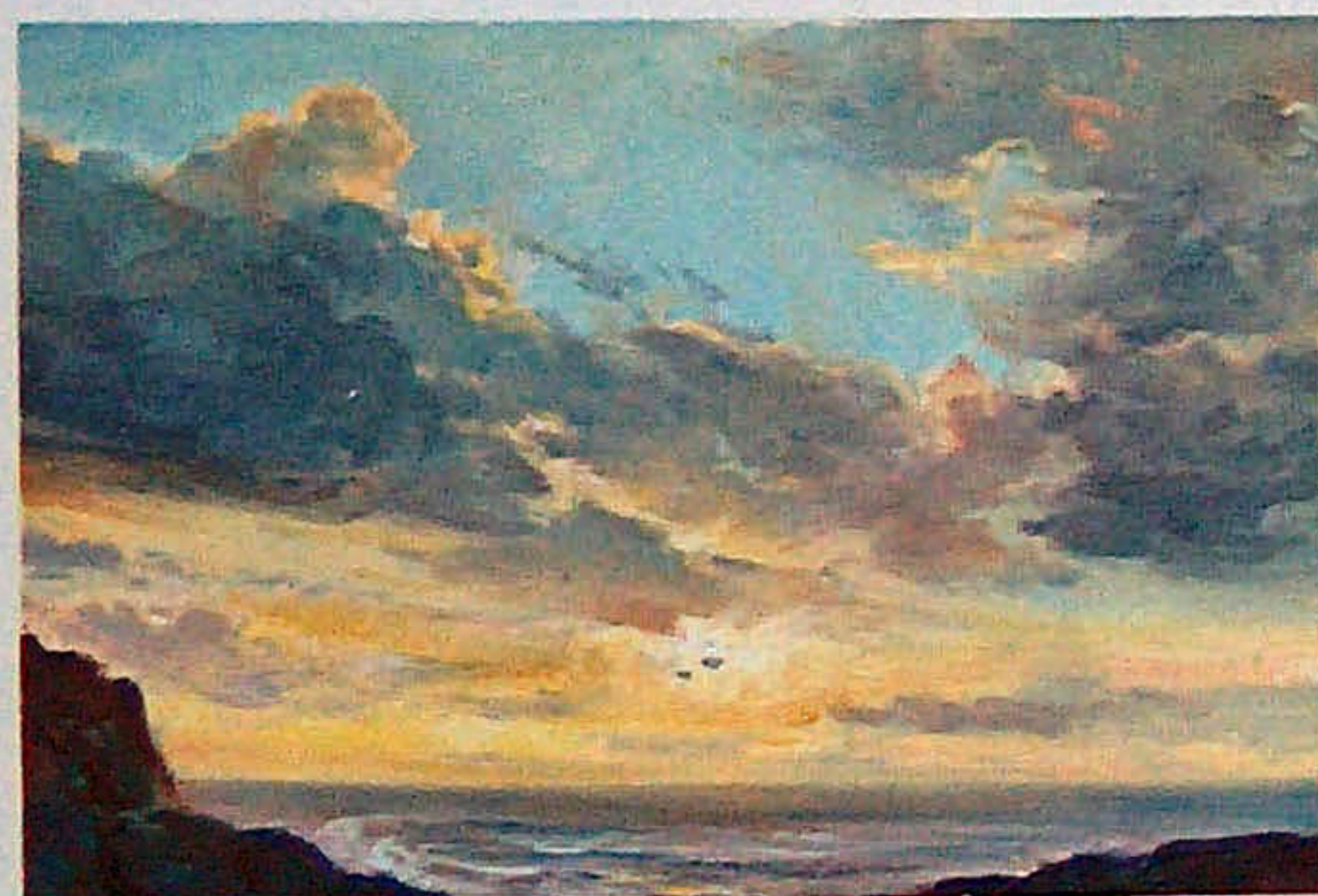
2. Cadmium Yellow Pale, Alizarin Crimson, Burnt Sienna, Prussian Blue.



6. Cadmium Yellow Pale, Alizarin Crimson, Viridian Green, Paynes Grey.



7. Cadmium Yellow Pale, Cadmium Red, Yellow Ochre, Cobalt Blue, Paynes Grey.



8. Cadmium Yellow Pale, Cadmium Yellow Deep, Cadmium Orange, Alizarin Crimson, Viridian Green, Cobalt Blue.

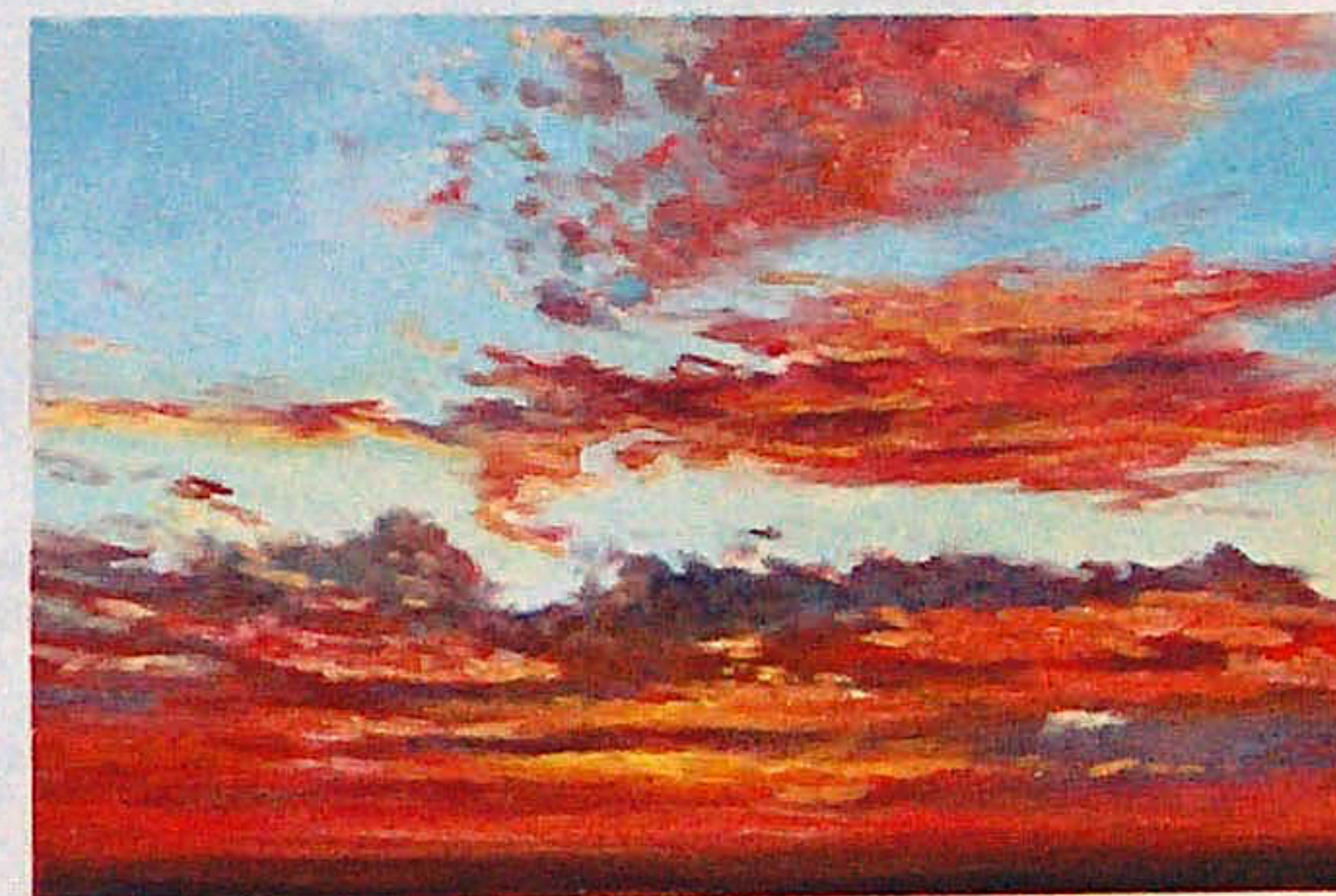
9. Cadmium Yellow Pale, Cadmium Orange, Alizarin Crimson, Raw Umber, Paynes Grey.



10. Cadmium Yellow Pale, Cadmium Orange, Cadmium Red, Alizarin Crimson, Cobalt Blue.



11. Cadmium Yellow Pale, Cadmium Orange, Cadmium Red, Alizarin Crimson, Viridian Green, Cobalt Blue.



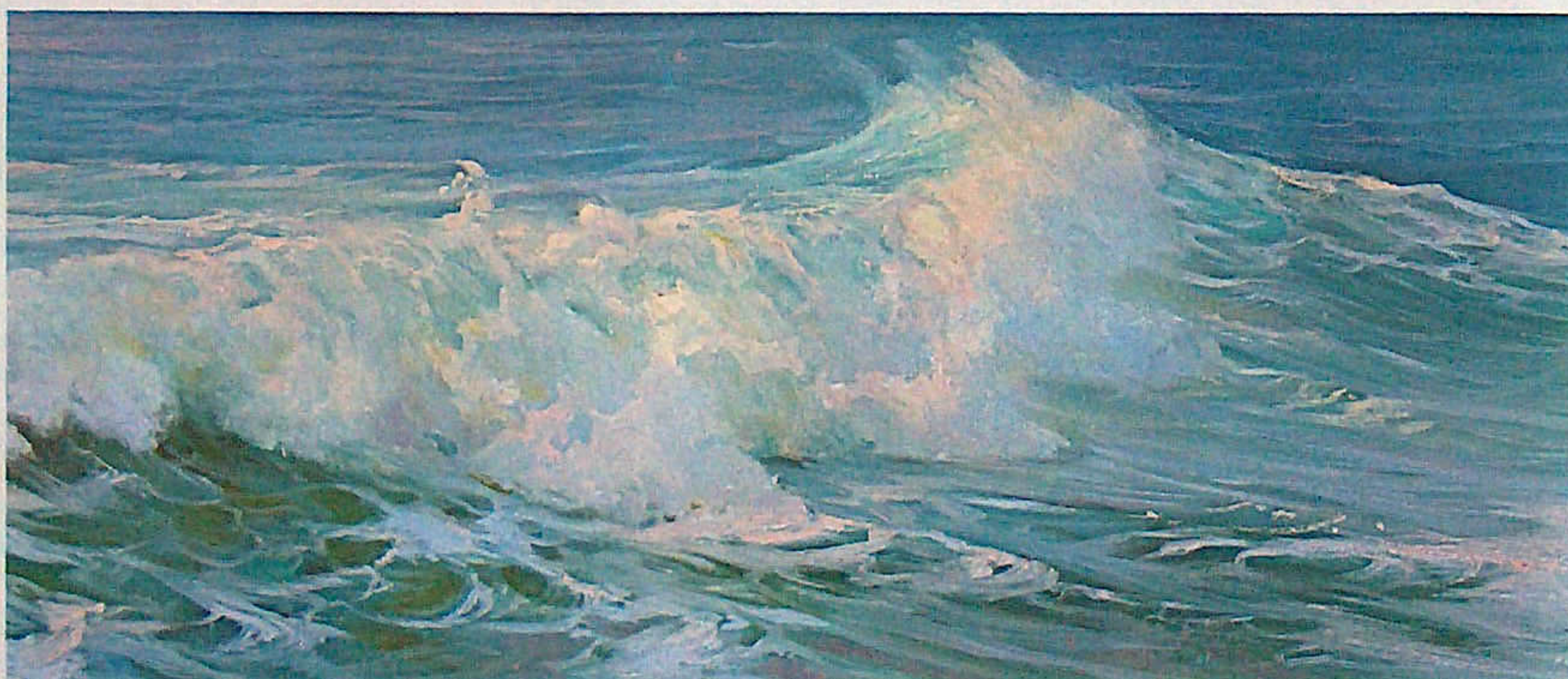
Cad. Yellow Pale
 Alizarin Crimson
 Viridian Green
 Ultramarine Blue
 Paynes Grey



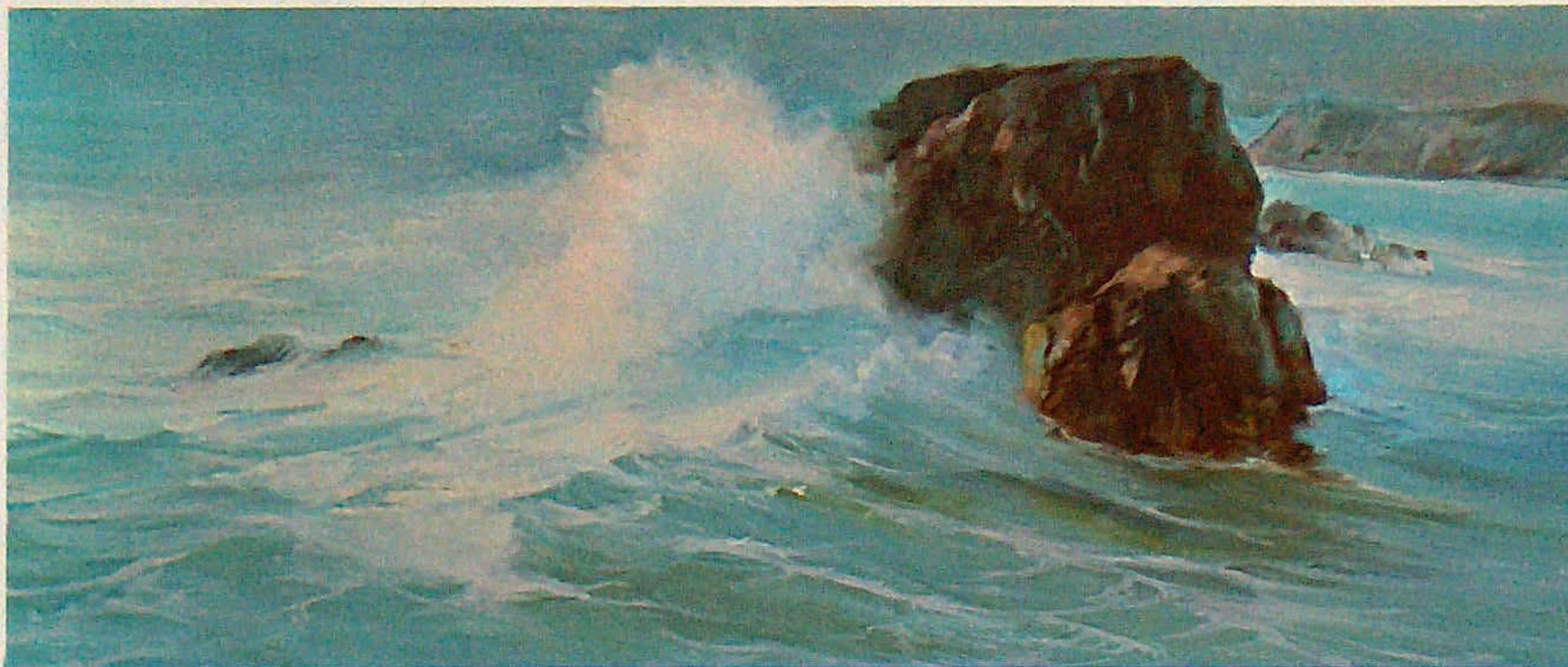
Cad. Yellow Pale
 Yellow Ochre
 Cad. Red Light
 Alizarin Crimson
 Cobalt Blue
 Burnt Umber



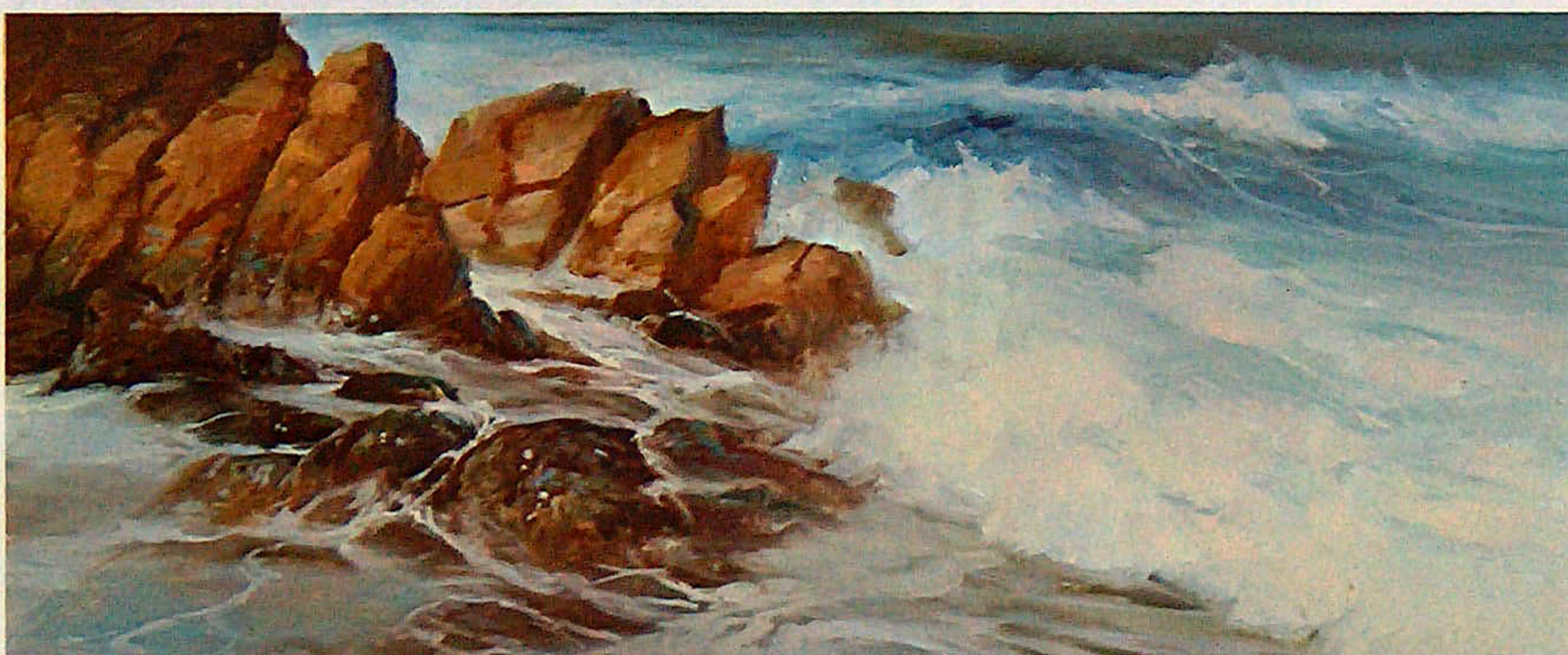
Cad. Yellow Pale
 Yellow Ochre
 Cad. Red Light
 Viridian Green
 Cerulean Blue
 Cobalt Blue



WAVE STUDIES. Variety is essential in becoming a good seascape artist. Study waves from different positions. Understand the force that creates a wave. Watch the wake patterns in the foam and form of the water after the wave passes. The curl of a wave is usually shaped like a tube, but it can often be met by an angular swell, as in the bottom picture. Notice that the force of the wave creates chunks of foam as it hits; to make these chunks too soft-looking would weaken the strength of the wave. Never use pure white in painting foam, as that makes it look like cotton. Rely instead on the premixed shades of paint to achieve tonal contrast (warm against cool).



Cad. Yellow Pale
Alizarin Crimson
Viridian Green
Ultramarine Blue
Paynes Gray



Cad. Yellow Pale
Yellow Ochre
Cad. Red Light
Alizarin Crimson
Cobalt Blue
Burnt Umber

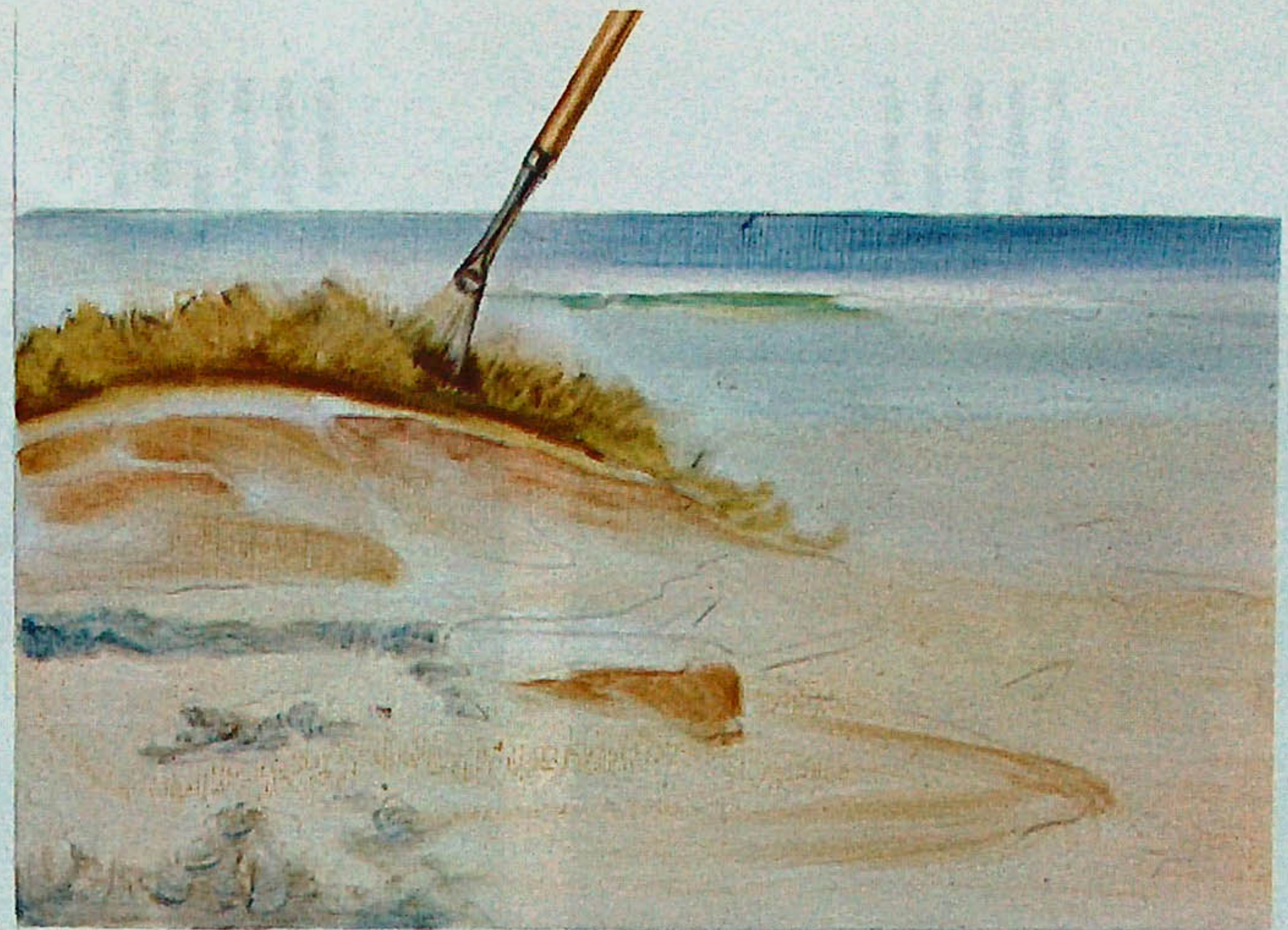


Cad. Yellow Pale
Yellow Ochre
Cad. Red Light
Viridian Green
Cerulean Blue
Cobalt Blue

ROCK STUDIES. There is about as much difference in rock shapes and colors as there is in wave formations. Understand the kind of rock you are trying to portray. Is it rounded, stratified, blocky, or pitted like lava? Is it reddish, brown, gray, black, blue? Is it wet? Strong paintings need angular rocks to portray their strength. To harmonize a rock with its surroundings, vary the color by intensity and grays, and bring some of the background color into the rock. In still water, carry the rock color into the reflections to make the rock "sit down." Sometimes I change a rock shape in my painting to create a better design, but I try not to lose the character of the rock itself.



COBALT BLUE CHROME OX. GRN. CADMIUM YEL. PALE CADMIUM ORANGE YELLOW OCHRE MARS VIOLET PAYNES GRAY



Keep the colors under the grasses rich and clean. Use a fan blender to create up-swept strokes.



Here the key colors are Mars Violet and Cadmium Orange. The shadow areas inside the dunes are the critical areas in this painting.



The intense warm colors inside the shadow areas will create life in a seemingly colorless picture. This applies to desert painting as well.



SEA DUNES. Values on a sunlit day are deceiving. A warm color seems to be lighter than a cool color of the same value. When two values of different colors appear to be the same, merge them together to make them less poster-like. Hold a long bristle brush parallel to the canvas and softly merge the colors. Use a large brush; a small one would create the look of fussiness.

The mood of tranquility created in the foreground of this painting was more important to me than a breaking wave. The grasses are swaying in the wind. The driftwood is half-buried in the sand (notice the soft edges). The plants send runners in a rhythmic pattern across the dunes. Seagulls drift in the breeze. Smell the salt air? Feel the sun on your back? Now you're getting it!



Turp wash with Naples Yellow. Try to keep the background clean. Establish darks with Brown Madder Alizarin on the tree trunk.



Painting **ACROSS THE FORM** of the fallen limb has many advantages: It makes the limb solid and gives it perspective and foreshortening.

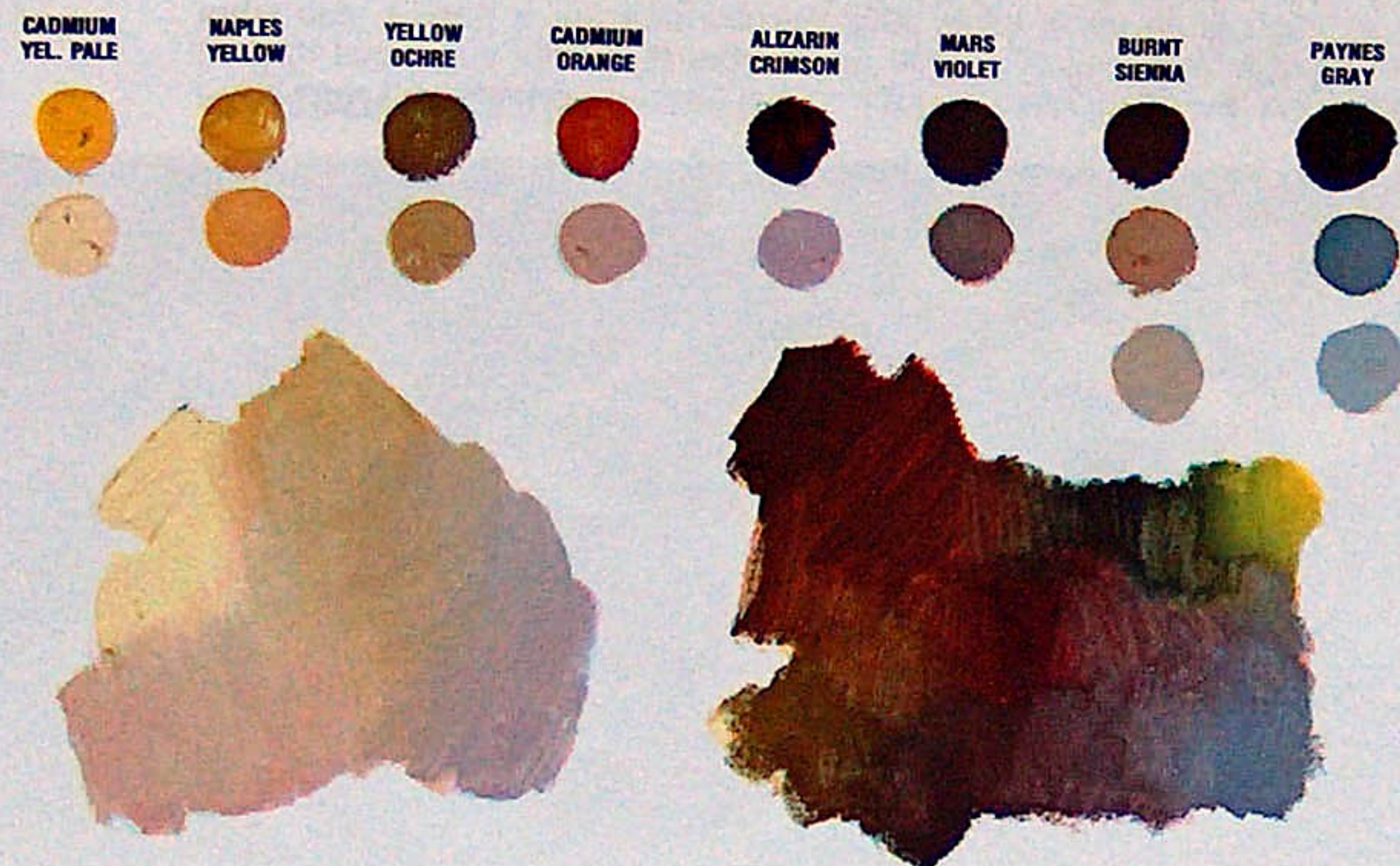


It also adds more texture to the bark. To achieve roundness (or a wrap-around quality), make the edges soft and add reflected lights.

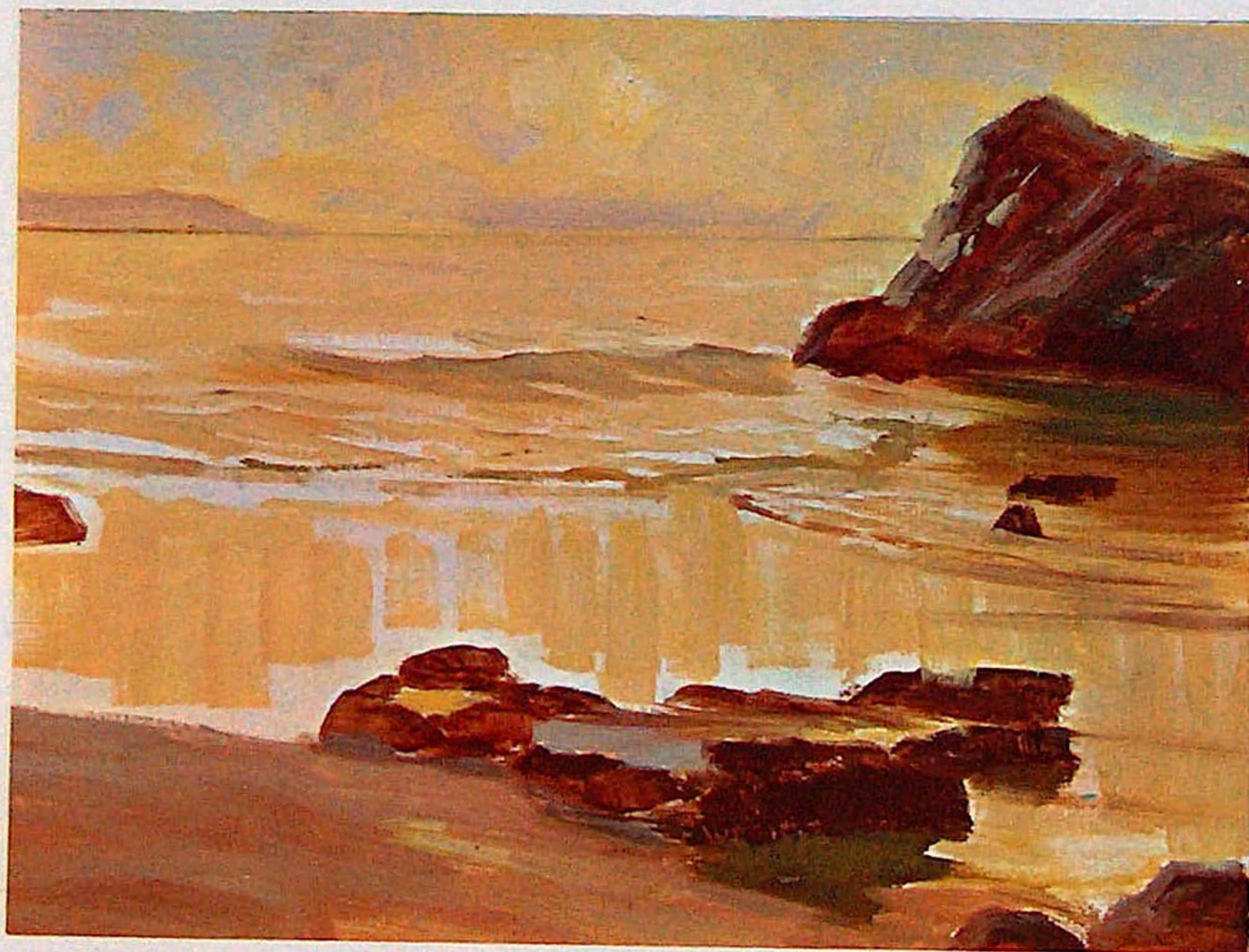


AUTUMN LULLABY. Fallen leaves are especially intriguing, but sometimes hard to paint. The idea is to make them appear to be many, without painting each one. I used a textured canvas. First wash in an earth color of Brown Madder Alizarin and Burnt Sienna. Build up the leaf texture using a round bristle brush.

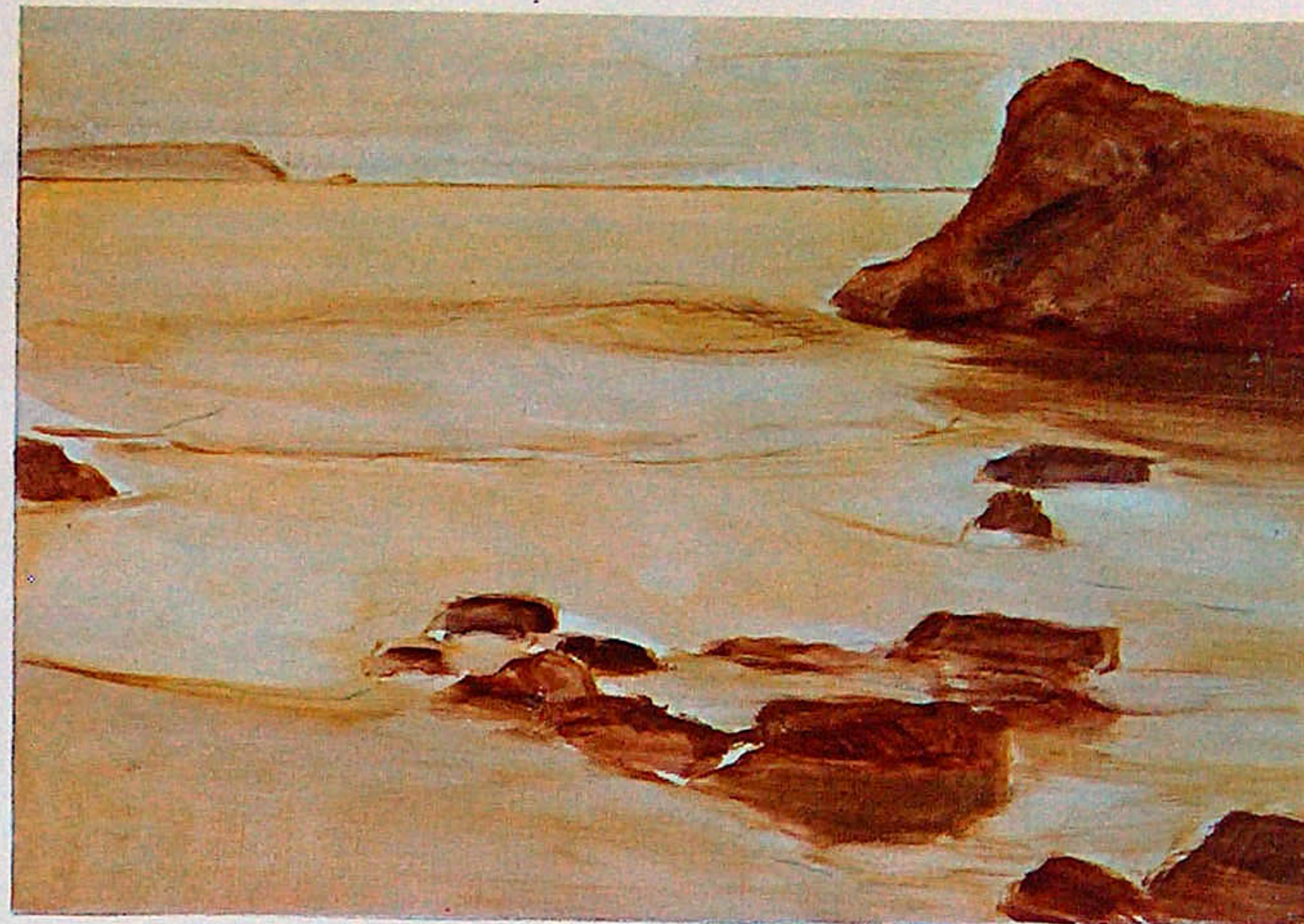
Remember that the leaves are decaying, so be sure to vary the colors and include mauve tones and grays. The fresh leaves on top have richer colors. In the foreground, make the strokes crisper and blur the leaves that are far away. Do not overblend or you will get dead color. Accent a few darks to make the leaves "lay down."



Mix large palette spectrums first. The spectrum on the left carries sky and water colors, and the right one is rocks and sand.



Reflections are achieved with vertical strokes of color where the beach is wet. Try not to blend. Do not lose the vertical strokes.



Glaze the undertone with the glazing medium. Let this tone carry into your final painting, especially in the rocks.



To portray water movement on a shiny beach, cut across the vertical strokes slightly with a large soft blender. Add details when dry.

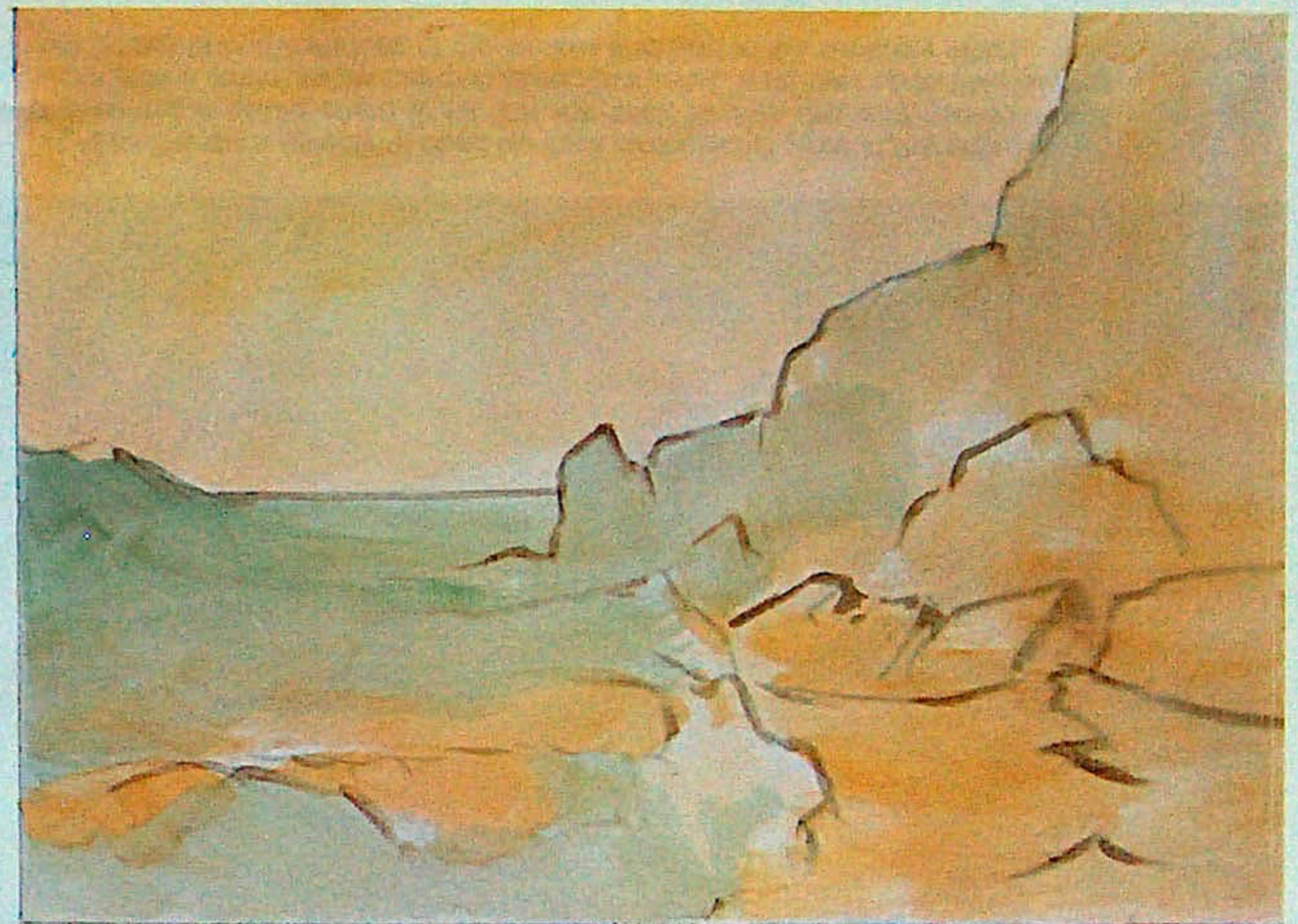


AWAKENING SUNSET. From my dining-room window I can watch the brilliant sunsets over the Pacific. I'm fascinated by the multitude of color schemes that the casual visitor might never see. Notice how I've carried the same colors from the sky through the sand. The lavenders and yellows balance each other.

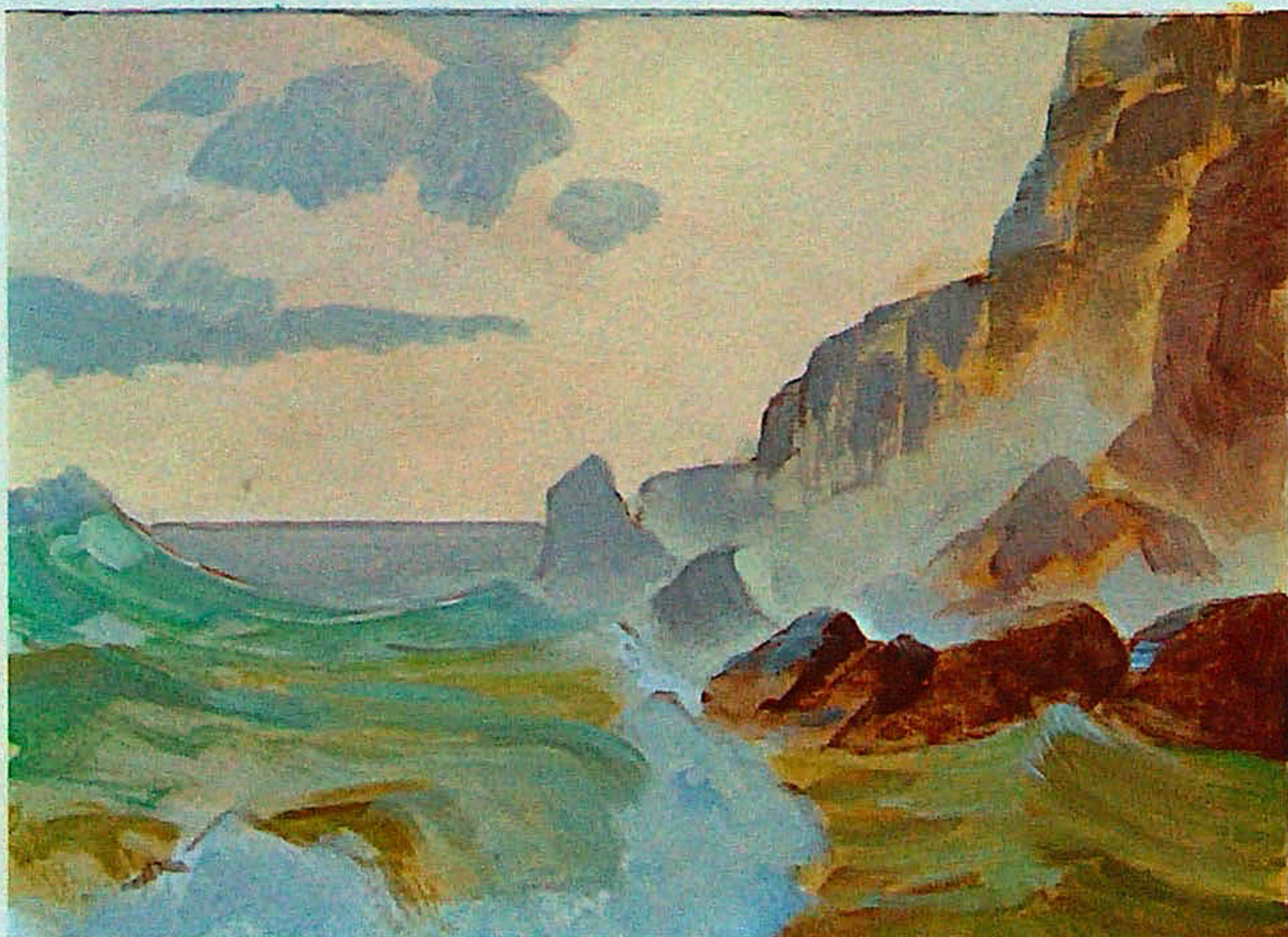
To give the sun's reflection, build up thick dimensional paint in the areas where the sunshine would seem to hit. Let the thick strokes dry, and scumble over them with a lighter value, but not white. Thereafter, light cast upon the painting will refract from the surface of the strokes and add to the sunshiny effect.



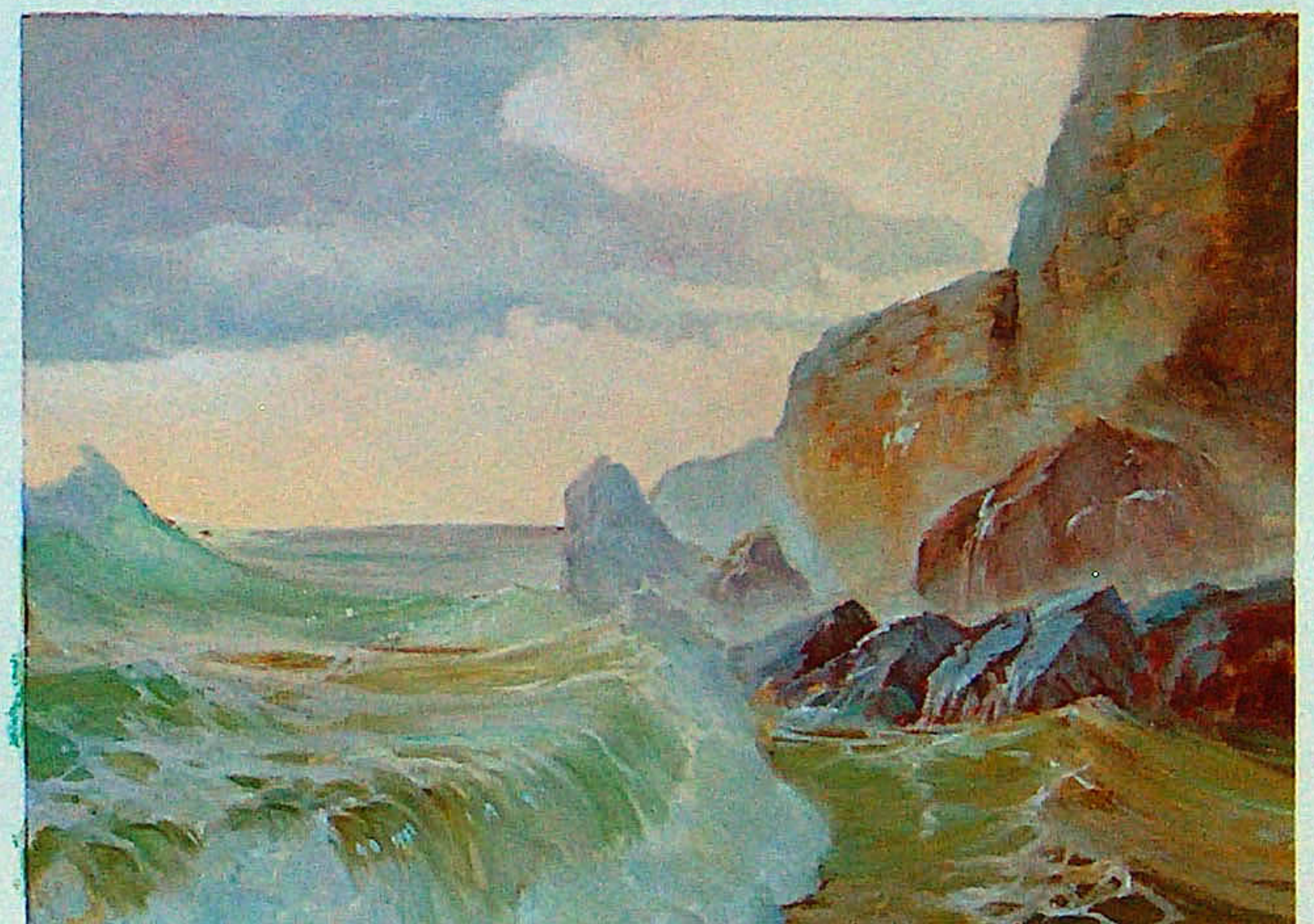
Cad. Yellow Pale, Cad. Orange, Alizarin Crimson, Phthalo Yellow-Green, Viridian Green, Cobalt Blue, Yellow Ochre, Burnt Sienna, Raw Umber.



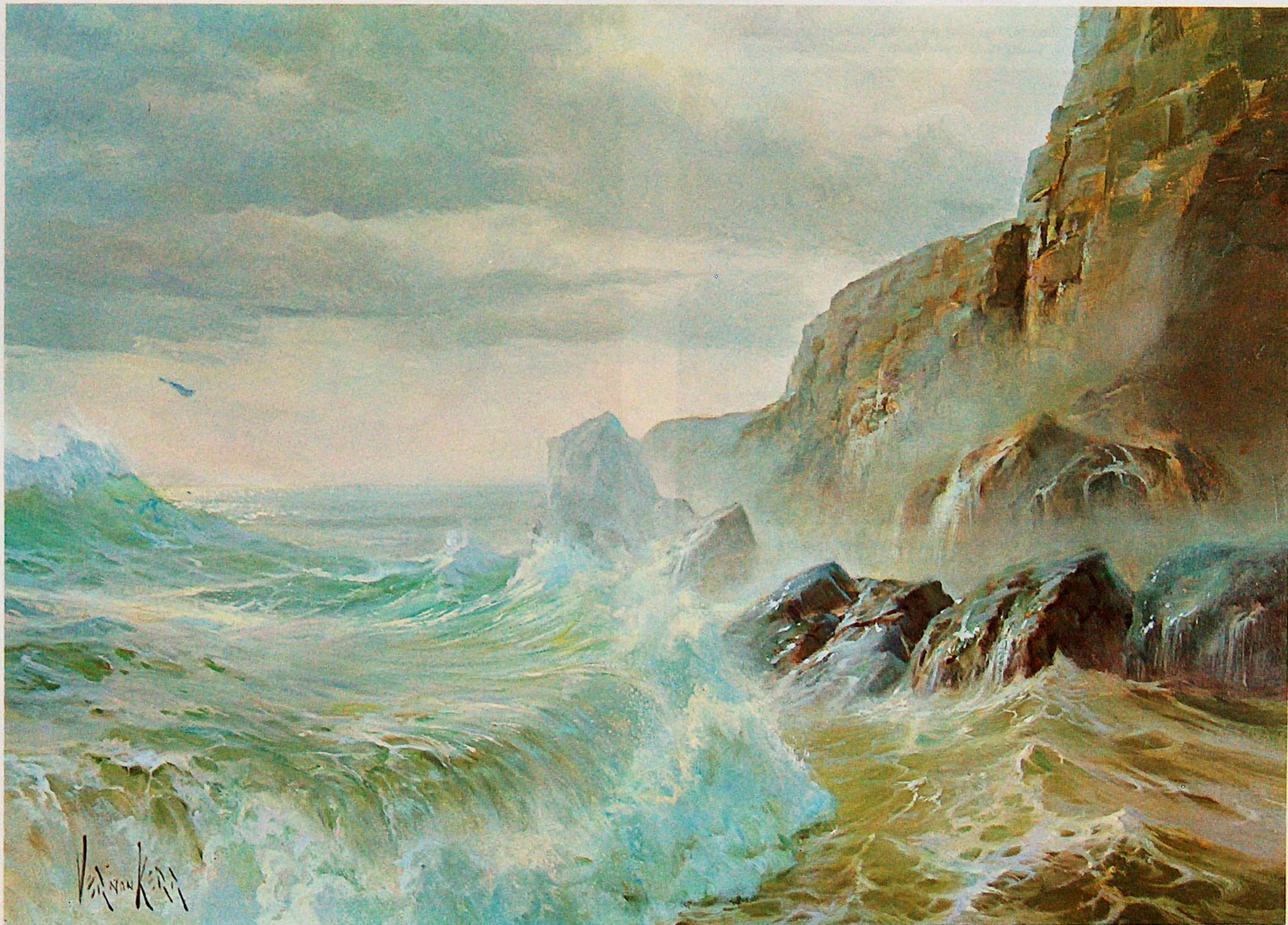
It is not important to match my colors exactly, so long as your colors harmonize with each other and create a good tone.



Contrast of WARM against COOL gives the illusion of more values. Control values by relying on premixes and the palette spectrum.

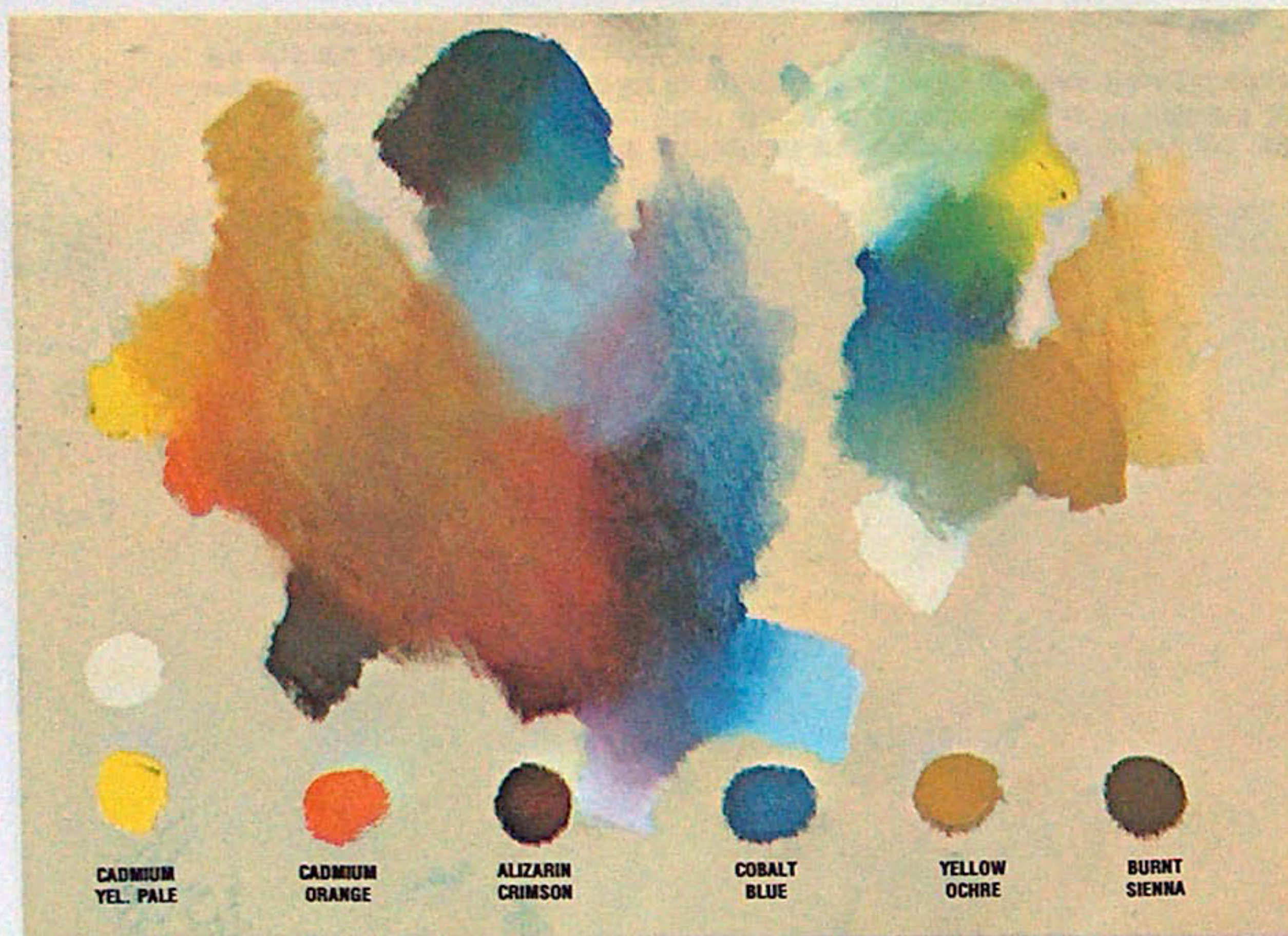


Mix lots of grays. This does not mean using blacks-and-whites! If a color is too intense, blend it with a complementary color.



THE CITADELS. Fog to me is mystical and mysterious. The colors are subtle and beautiful. The mistake often made in painting fog is to make it too washed out. The overall value for this picture is #5, with all other values between #4 and #6, except for the dark rocks.

One can see the actual color of the water itself when the sun is hidden. There are no strong colors or values in this painting. If yours become too intense, tone the intensity when the painting is dry by glazing a complementary color on the surface. Wipe off the excess until the desired tone is accomplished.



Tone with varnish-turp-oil mixture. Be accurate in tone. If underpainting is too light or too dark, the overpainting won't look right.



The grass in this painting is simple color pattern with few details. The daisies are patches of tone in distance, with details up close.



The lavender shades, complementary to ochre, are not only pleasing, but the combination supplies one of the GRAYS prevalent in nature.

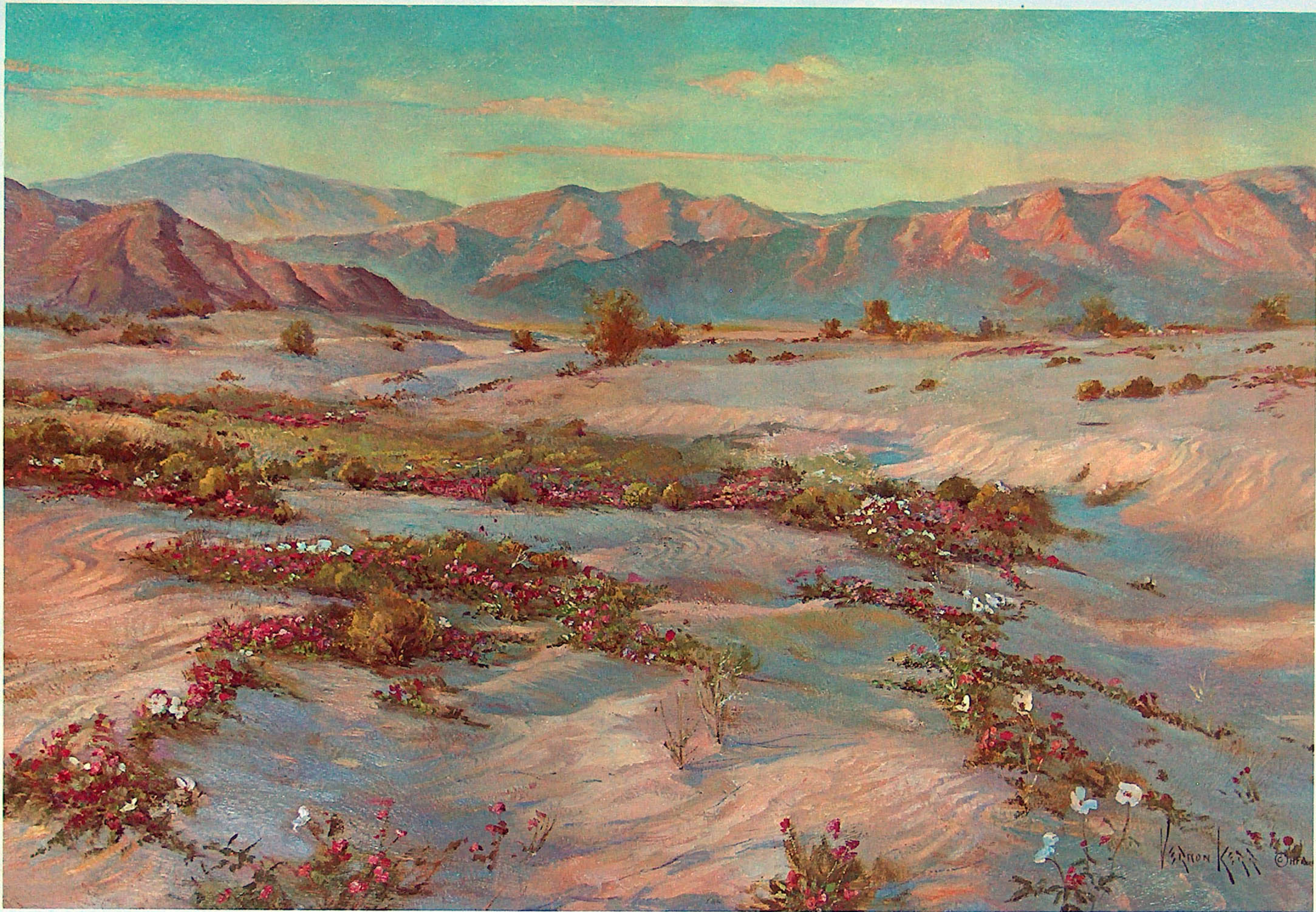


WALKING THROUGH SUMMER. I couldn't resist painting these old apple trees and barn. I pass it on the highway at least three times a week. Once in a while I see a deer feeding on the apples.

The interior darks of the barn are thin, rich, and warm in color. Do not paint the darks opaque. You want to be able to look into the shadows. Rembrandt was a master of this technique.



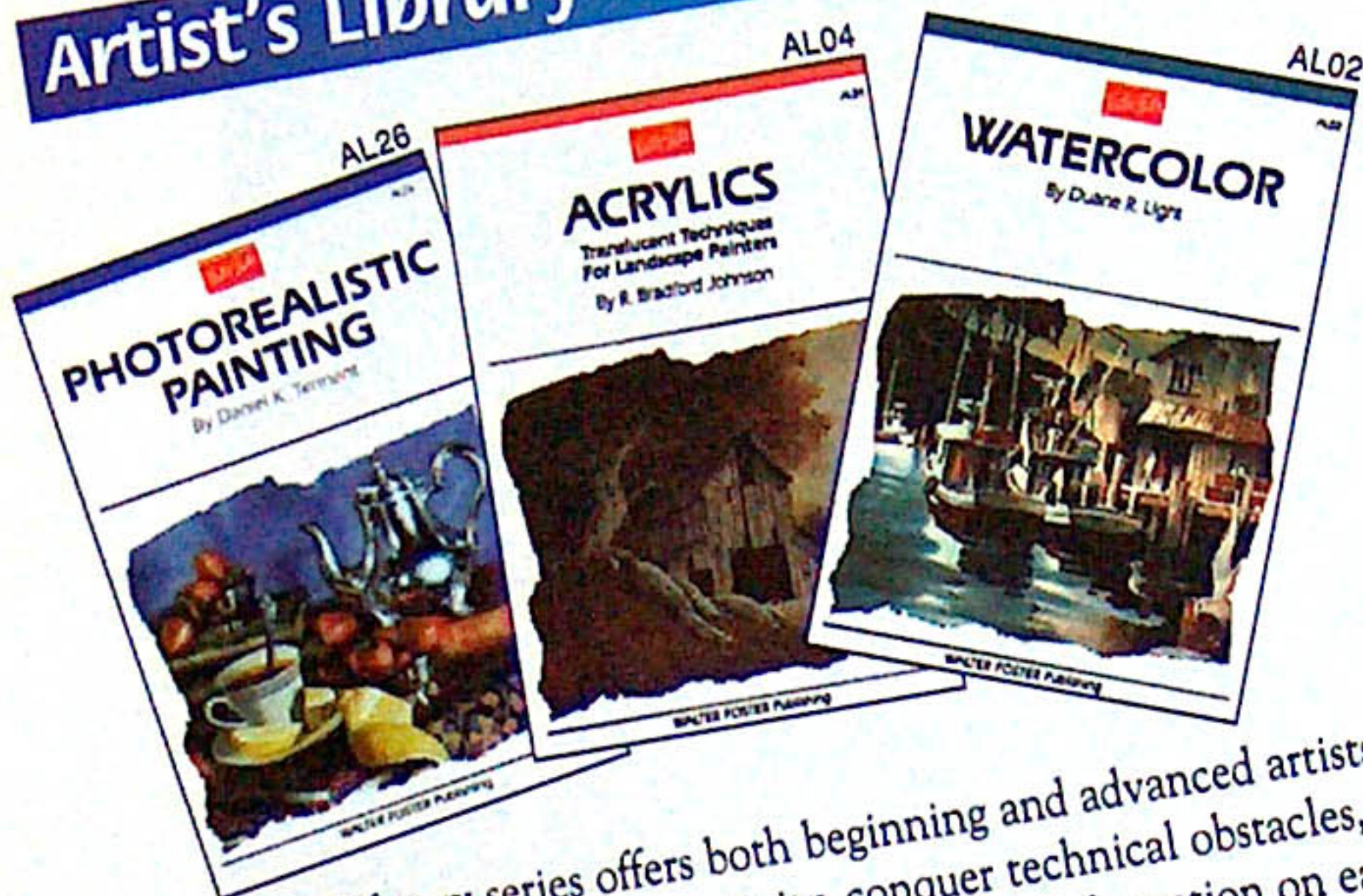
EVENING CHARM . . . *Vernon Kerr's paintings are featured in Haddads catalog of fine art reproductions.*



DESERT SPRING . . . Courtesy of Haddads Fine Art Inc., Anaheim, Calif.

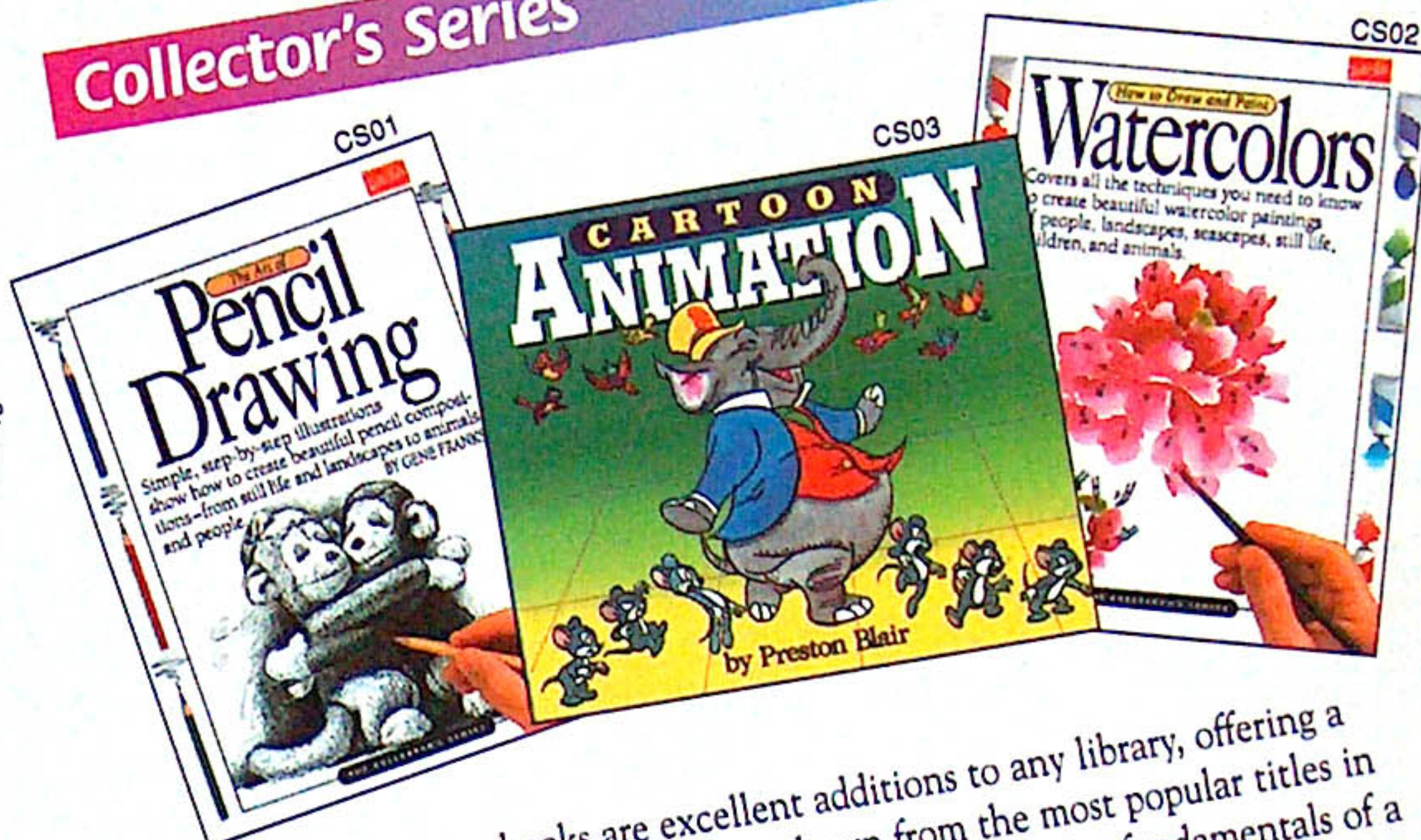
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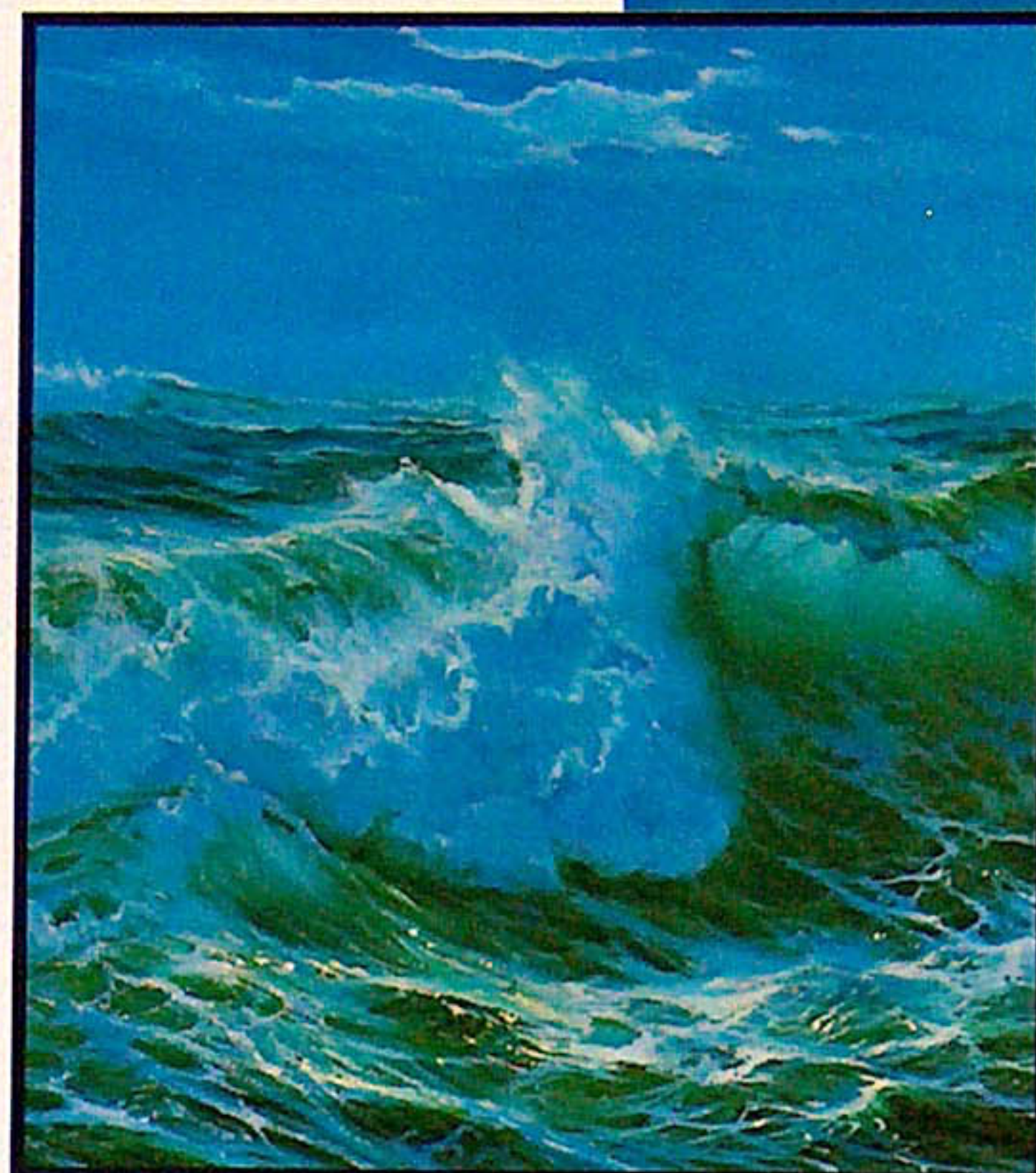
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